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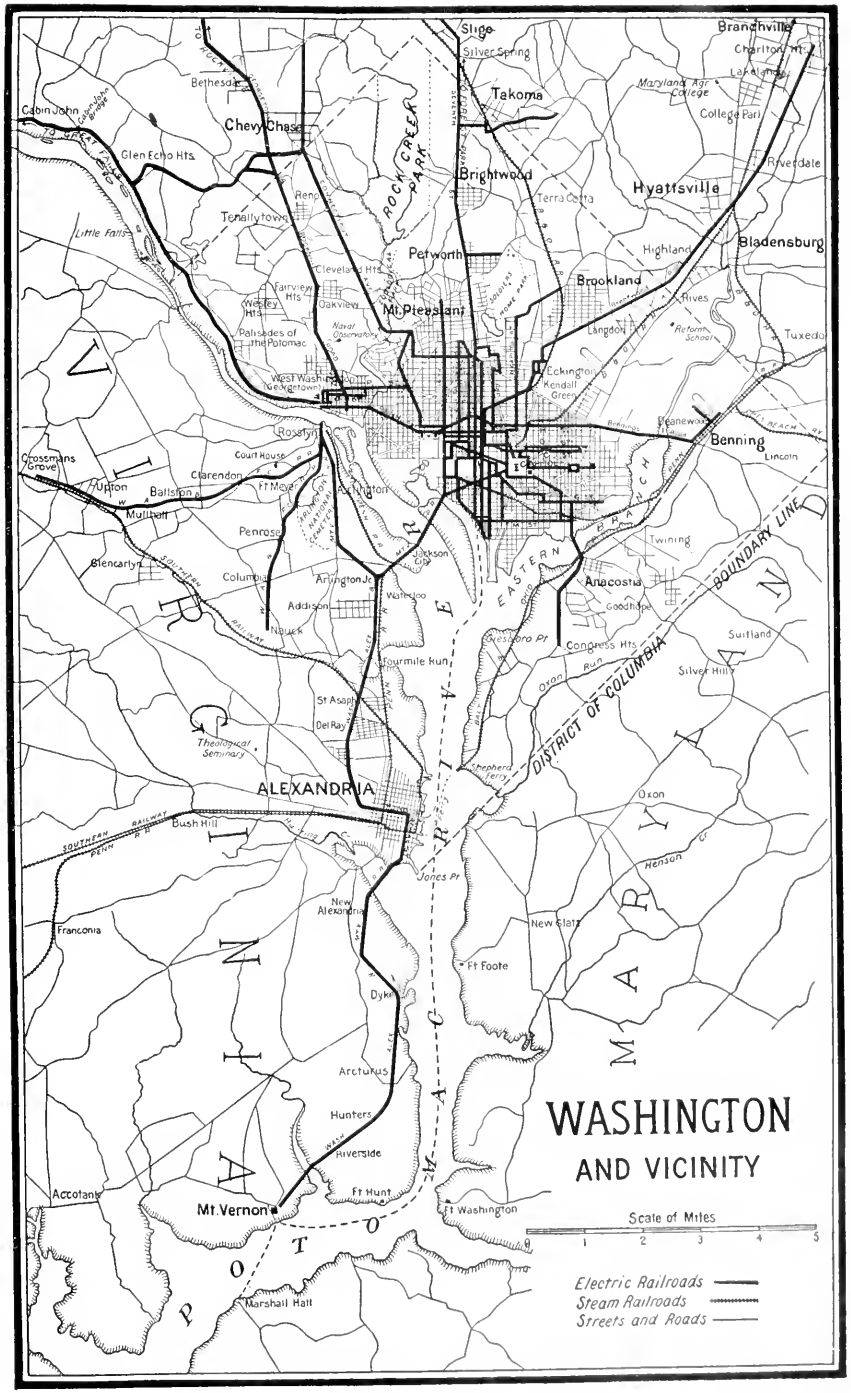
WASHINGTON
AND VICINITY
Scale of Miles
0 1 2 3 4 5
Electric Railroads
Steam Railroads
Streets and Roads
VIRGINIA
MARYLAND
DISTRICT OF COLUMBIA
BOUNDARY LINE
POTOMAC RIVER
ROCK CREEK PARK
Sligo
Silver Spring
Takoma
Brandywine
Charlton Hts
Lakeland
Maryland Agr College
College Park
Bethesda
Chevy Chase
Cabin John
Glen Echo Hts
Brightwood
Terra Cotta
Hyattsville
Riverdale
Tenallytown
Little Falls
Petworth
Highland
Bladensburg
Cleveland Hts
Fairview Hts
Wesley Hts
Oakview
Mt. Pleasant
Brookland
Rives
Langdon
Tuxedo
Palisades of the Potomac
Naval Observatory
Eckington
Kendall Green
West Washington (Georgetown)
Rosslyn
Court House
Clarendon
Ft Meyer
Arlington
Deanewood
Benning
Lincoln
Crossmans Grove
Upton
Ballston
Mullhall
Penrose
Twining
Glencarlyn
Columbia
Arlington Jc
Jackson City
Anacostia
Goodhope
Addison
Nauck
Waterloo
Giesboro Pt
Congress Hts
Suitland
Fourmile Run
Oxon Run
Silver Hill
St Asaph
Del Ray
Theological Seminary
Shepherd Ferry
ALEXANDRIA
Oxon
Bush Hill
Jones Pt
Henson Cr
New Alexandria
New Glatt
Franconia
Ft Foote
Dyke
Arcturus
Hunters
Riverside
Accotank
Mt. Vernon
Ft Hunt
Ft Washington
Marshall Hall

THE DOME OF THE CAPITOL—With Greenough's Statue of Washington [illegible]

RAND McNALLY & CO.'S

PICTORIAL GUIDE

TO

WASHINGTON

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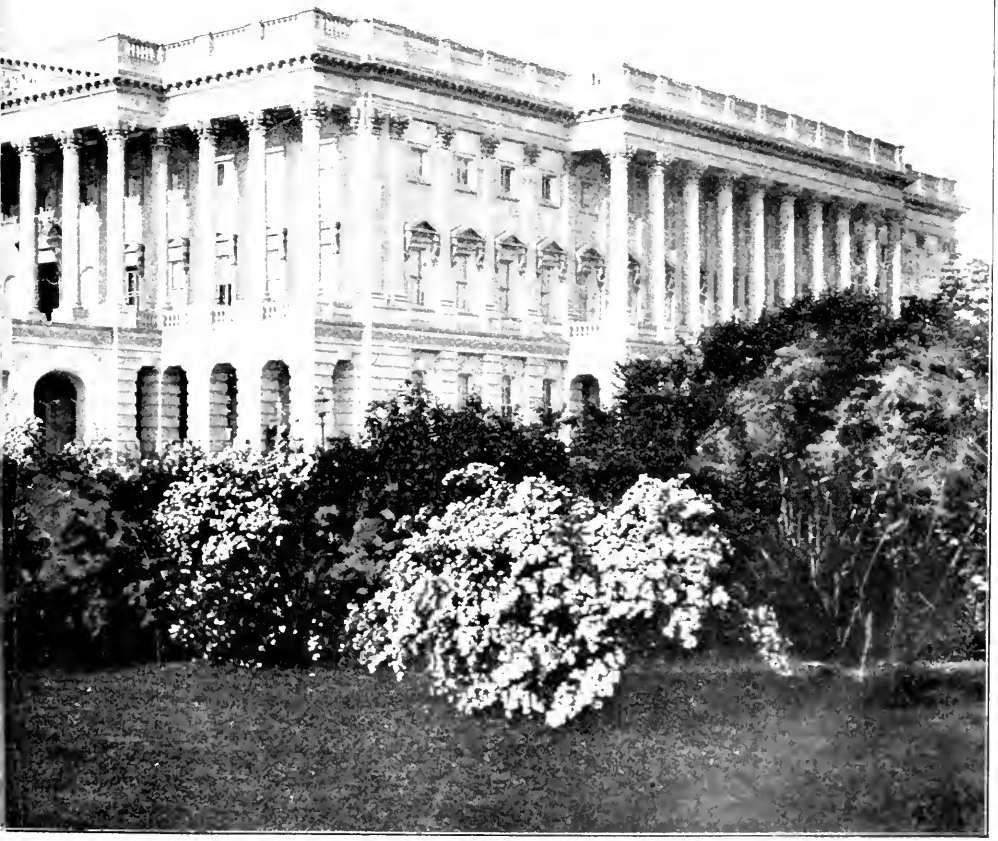
THE CAPITO



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I.

AN INTRODUCTION TO WASHINGTON.

EQUESTRIAN STATUE OF WASHINGTON
IN WASHINGTON CIRCLE.
By Clark Mills.

Washington has two railway stations and one steamboat landing. The railway stations are:

Railway Stations.

(1) Baltimore & Ohio Station, at New Jersey Avenue and C Street, one block north of the Capitol grounds. Into this old, ante bellum station of the oldest working railroad in the country come the Royal Blue and all other trains of the Baltimore & Ohio system and its connections from the North and West, and from the South by way of the Shenandoah Valley. Street cars may be taken here for any part of the city, and baggage wagons and electric cabs will be found in waiting. It has no restaurant, but several exist near by.

(2) Pennsylvania Railroad Station, at Sixth and B streets. This is half a block from Pennsylvania Avenue, midway between the Capitol and the Treasury, and convenient to street cars. Carriages and express wagons are always in waiting. This is the station for all trains of the Pennsylvania (Baltimore & Potomac) and Northern Central railroads, and their connections north and east, including the through trains to and from Boston; and for trains to and from the South over the Southern Railway, Atlantic Coast Line, Chesapeake & Ohio Railroad, and Seaboard Air Line. There is an excellent restaurant in the building, which, though rather small, is convenient.

Steamboats.

The Steamboat Landing for all Potomac boats and ferries — Norfolk, Mount Vernon, Alexandria, etc., is at the foot of Seventh Street. Steamboat leaves for Fort Monroe and Norfolk every evening at 6.30.

Street Cars.

The street-car system of the city is extensive and convenient. All the principal lines are operated on the underground electric trolley system, and all are controlled by either the Capital Traction Company or the Metropolitan Railroad Company. Each transfers from line to line of its own system.

The cars on Pennsylvania Avenue are green or yellow. The green cars run between Georgetown and the Navy Yard; the yellow cars between Mount Pleasant, at the northern extremity of Fourteenth Street, and the Baltimore & Ohio Railroad Station. These lines separate at the Peace Monument, and at New York Avenue, and both transfer with each other, and with the Seventh Street line. The Seventh Street line runs from the Arsenal and steamboat wharves

north to the boundary, where it connects with the Brightwood line for the Soldiers' Home, Brightwood, and other suburbs to Fort Green, eight miles from the Treasury. A line along U Street connects the Seventh and Fourteenth street lines, and extends to the boundary at Rock Creek, where it connects with the cars for Zoölogical Park and Chevy Chase. The Chevy Chase cars also come directly to the Treasury during the busy hours of the day. The above lines are operated by the Capital Traction Company and exchange free transfers.

Suburban Lines.

The Metropolitan lines extend from Georgetown along M Street, Connecticut Avenue, H, Fourteenth, and F streets to Capitol Hill, where they skirt the western and northern side of the Capitol grounds, pass the Library of Congress, and run eastward to the edge of the city. This is popularly known as the F Street line. At Georgetown it connects with a line up the Potomac Valley to Cabin John Bridge and Great Falls, and also one to Tennallytown and Rockville. This company also controls the Connecticut Avenue line to Mount Pleasant; the Eleventh Street, Ninth Street, and Brightwood lines; the Belt line; two lines penetrating the Northeastern quarter, one of which extends to Benning, and connects with a steam railroad for Chesapeake Beach; and the two suburban lines northeastward, one reaching Brookland, and the other Hyattsville, Bladensburg, Riverdale, and other villages to Berwyn, Md. All of these exchange transfers, and all center at the Treasury, but the various divisions are not separated by the colors of the cars.

Fare everywhere within the city, 5 cents; and six tickets are sold for 25 cents, good upon all lines. A line of herdics also runs upon Sixteenth Street, which exchanges transfers with the F Street line at the corner of H and Sixteenth Street.

Public Carriages.

Hacks and cabs are numerous, and not expensive, and the authorized rates are as follows:

One-Horse Vehicles. By the trip — Day rates, between 5 A. M. and 12.30 A. M., each passenger, fifteen squares or less, 25 cents; each additional five squares or parts of squares, 10 cents. Midnight rates, between 12.30 A. M. and 5 A. M., each passenger, fifteen squares or less, 40 cents; each additional five squares or parts of squares, 15 cents. By the hour — Day rates, one or two passengers, first hour, 75 cents; each additional quarter hour or part thereof, 20 cents; three or four passengers, first hour, $1; each additional quarter hour or part thereof, 25 cents. Midnight rates about double these.

Two-Horse Vehicles. About double the rates for one-horse cabs. The law says that when vehicles are not engaged by the hour, trip rates shall be charged; but when charges for consecutive trips exceed rates per hour, charges shall be by the hour.

Both the Pennsylvania and the Baltimore & Ohio railway companies maintain a system of cabs intended especially for persons going to and from their stations, but available for general services. Those of the Baltimore & Ohio Company are electric automobiles.

Bicycles.

Bicycles are extremely numerous in Washington, and many places exist where they can be rented. The law requires them to keep off the sidewalks, avoid excessive speed, and carry lamps at night. The favorite out-of-town run is up the Potomac.

An alphabetical list of hotels will be found at the end of this book.

Hotels and Restaurants.

Restaurants have multiplied and improved in Washington during the last ten years. The most famous restaurants in Washington, since the disappearance of Wormley's and Welcker's, are the Chamberlin and Harvey's. The former occupies a double house at I and Fifteenth streets, and serves game and costly delicacies beloved of clubmen, prepared in the Southern style which has made its terrapin, canvasbacks, etc., celebrated. The other, Harvey's, at Pennsylvania Avenue and Eleventh Street, is noted for its oysters. These and the

Shoreham, Gordon, and Raleigh are favorite resorts for after-the-theater suppers. On F, G, Ninth, Seventh, and other streets in the region near the public buildings, are a large number of dairies, bakeries, ice-cream saloons, and eating-places of every grade, resorted to by government clerks, men and women, high and low. Dining-rooms are numerous on the avenue and in Georgetown. The restaurants in the Capitol are good, especially that in the Senate basement, and there are good ones at the Library of Congress and National Museum.

Boarding-houses.

Professional boarding-houses, often with the names and pretensions of "hotels," are plentiful, particularly in the region north of the avenue, between Tenth and Fourteenth streets, and in the neighborhood of the Pension Building; and this quarter also abounds in private houses renting rooms and perhaps furnishing board. All these are indicated by small signs displayed at the door or in a window. The best plan for a person desiring such quarters is to walk about, observe these signs, and examine what suits him. A man and his wife can get very comfortable lodging and board for $60 to $75 a month.

Shops.

The shops of Washington are extensive and fine. The principal shopping streets are Pennsylvania Avenue, Seventh, Ninth, F, and G streets, between Ninth and Fourteenth streets, but there are local groups of stores, especially for provisions, on Capitol Hill, in Georgetown, and along H Street, N. E.

Origin of District of Columbia.

The District of Columbia had a peculiar origin, and its constitution and history account for many of the peculiarities of the present capital city. The first Congress of the United States had the task of establishing a Federal capital, under a plan for taking in some small tract of land and exercising exclusive jurisdiction over it. In 1790 a bill was passed, after many postponements and much hot discussion, accepting from the States of Maryland and Virginia a tract ten miles square on the Potomac, to be called the District of Columbia; but in 1846 Virginia's portion — some thirty-six square miles south of the river — was ceded back to her. Three Commissioners were appointed by the President (Washington) to purchase the land from its owners, and to provide suitable buildings for the Government. Major Pierre Charles L'Enfant, a French engineer who had fought in the Revolution, was appointed to lay out the city, but proved so irreconcilable to discipline that it became necessary to dismiss him, though his plan was essentially followed by Ellicott his assistant, who succeeded him.

Arrangement of Streets.

The avenues were named after the States, and in a certain order. By reason of its midway and influential position, that had already given it the excellent soubriquet "Keystone State," Pennsylvania was entitled to the name of the great central avenue. The avenues south of this received the names of the Southern States; the avenues which crossed Pennsylvania were named after the Middle States, Maryland, Delaware, New Jersey, and New York, while the New England States were left to designate the avenues then regarded as remote possibilities among the swamps and hills of the northwest. The curious way in which the capital has developed along the lines of the last-named group is typical of the growth and change in the balance of the whole country since L'Enfant's day.

The rectilinear streets run exactly north and south and east and west. The streets running east and west are known by the letters of the alphabet, so we have North A and South A, North B and South B, and so on; at right angles to the alphabetical streets are the streets bearing numbers, and beginning their house enumeration at a line running due north and south through the Capitol. This divides the city into four quarters, Northwest, Northeast, Southeast, and Southwest, each with its own set of numbers for the houses, arranged upon the decimal system — that is, 100 numbers for each block. This is repeated in a direction away from each of the Capitol streets;

all addresses, therefore, should bear the added designation of the quarter by its initials—N. W., N. E., S. E., or S. W. In this book, as nearly everything mentioned is in the Northwest Quarter, these initials are uniformly omitted for that quarter, but are always supplied elsewhere.

Early History.

In 1800 the seat of Government was established in Washington City, which was first so called, it is said, by the Commissioners in 1791. The General himself, who was its most active promoter, always spoke of it as the Federal City. The town was all in the woods, and had only 3,000 inhabitants, mostly living in the northwestern quarter, or on Capitol Hill. Nevertheless it grew until 1814, when, after a weak resistance at Bladensburg, it was captured by the British, who set fire to the public buildings and some private residences, intending to destroy the town altogether. A hurricane of wind and rain came that night to complete the destruction in some respects, but this extinguished the conflagration. Next day the British left in a panic of causeless fear, excepting a large contingent of deserters, who took this opportunity to stay behind and "grow up with the country." The city was immediately rebuilt, and in 1860 it contained 61,000 inhabitants. When the Civil War was over the city found itself with an enlarged population and a vastly greater importance.

Population.

The population of the District of Columbia, including the city, is now about 300,000, and it is steadily growing. The Federal Government, in lieu of assessed taxes, contributes one-half of all the District's expenses, and practically has done much more than that in the form of public grounds, boulevards, and reservations free to the public, and maintained at the public expense.

District Government.

The relations of the District and Federal City to the Union are very peculiar. After several experiments in municipal government, Congress created a form of administration of District and city affairs, which consists simply of two civilian Commissioners appointed by the President, and confirmed by the Senate, and one army engineer officer detailed by the Secretary of War, the three constituting a Board of Commissioners for three years. They are empowered by Congress to make, and change at will, building, health, and police regulations. They also appoint all subordinate officials and clerks.

They are required to make and submit to the Secretary of the Treasury annual estimates for all the expenditures within the District for the ensuing year. One-half of the amount to be raised is assessed upon the District, the other half is appropriated by Congress. The headquarters of District affairs is in the District Building on Louisiana Avenue, near City Hall. The District courts, except the Police Court, are in the City Hall, an old building in Judiciary Square, facing Four-and-a-half Street, where the Marshal and certain other functionaries also have offices. It was in this edifice, built for the courthouse, that Garfield's assassin, Guiteau, was tried, and other noted cases have been heard there. In front of it, upon a marble column, stands a monument of Lincoln carved by Lot Flannery, who has been described as a "self-taught sculptor."

II.

A TOUR OF THE CAPITOL.

WEST VIEW OF CAPITOL.

Capitol Grounds.

The great advantage that Washington enjoys in having been intelligently platted before any building of consequence had begun, is signally shown in the choice of this central and sightly hilltop as the position of the Capitol. The grounds in front of the building were made perfectly level, but in the rear they sloped downward some eighty feet to the Potomac flats, which are overflowed occasionally even yet. The present arrangement of the park dates from 1874, when it was enlarged to its present enclosure of forty-six acres, and beautified by the late Frederick Law Olmstead. The splendid marble terraces on the western side of the building, and their ornamental approaches, together costing $200,000, are a part of the general scheme of outdoor decoration, which each year becomes more admirable as the trees and shrubberies mature. A pretty feature of the northwestern part of the park is the ivy-covered rest-house, one window of which looks into a grotto. The low stone towers, becoming vine-covered, in the western parts of the park, are the orifices through which is drawn the supply of fresh air for the ventilation of the Senate chamber and hall of Representatives. Immediately in front (east) of the Capitol is the

Plaza, where vast crowds assemble to witness presidential inaugurations, and here, facing the main entrance, stands Greenough's statue of Washington, sitting in a curule chair as the first great tribune of the American people.

Greenough's Statue of Washington.

A statue of Washington was ordered by Congress in 1832, to signalize the centennial anniversary of his birth. The commission was given to Horatio Greenough, who was then residing in Florence, Italy, the only restriction upon the execution of his plan being that it should not be equestrian, and that the countenance should conform to that of the Houdon statue. His price of $20,000 was accepted, and he devoted the principal part of his time for eight years to its completion. The intention was to place this statue in the center of the rotunda, over the mausoleum provided for Washington in the undercroft; but by the time it was completed and had been brought here in a special ship (1841), the idea of placing the bones of Washington in the Capitol had been abandoned, and it was decided to leave it out-of-doors. This statue, which is covered from the weather in winter and invisible, is of Carrara marble, and represents, in heroic size, the Father of his Country in a Roman toga, which has slipped from his shoulders, lifting a hand of warning and advice to the nation. As a work of art, it has caused great controversy among people of taste. It is probable that we know too much of Washington as a man — he is too near to us — to make an attempt at classic idealization of him seem natural or pleasing.

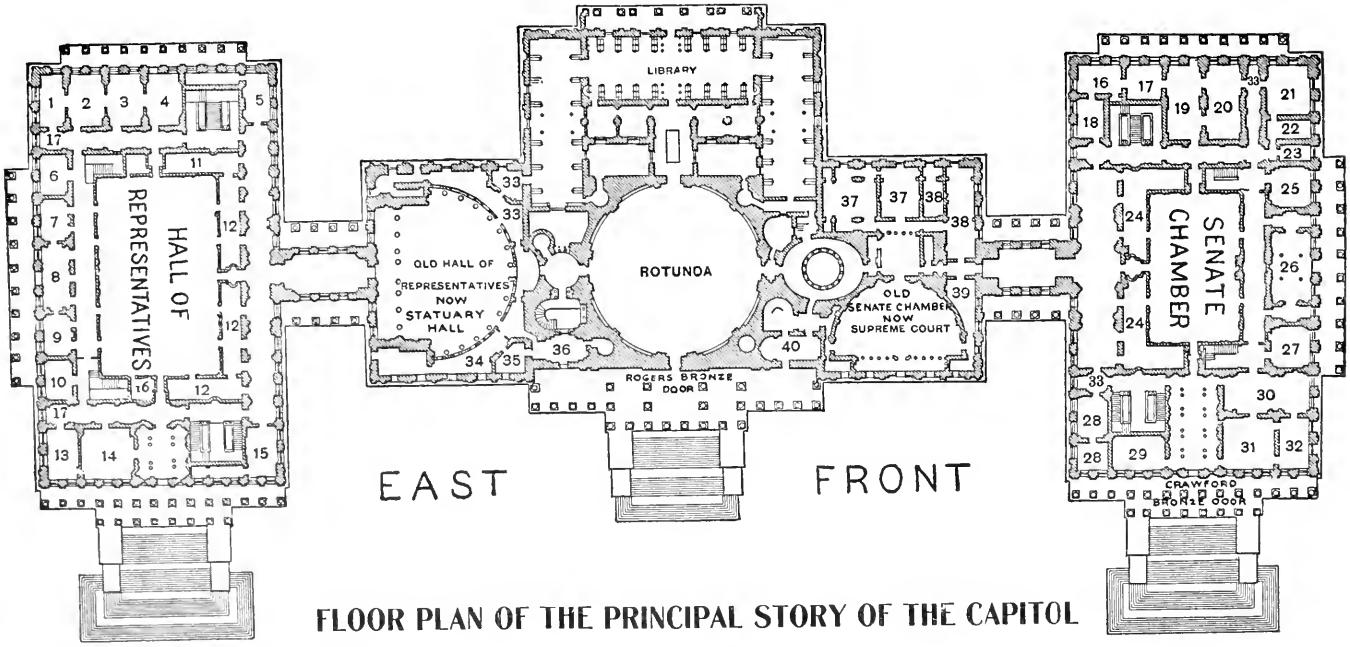
Beginnings of the Capitol.

The act of Congress of July 9, 1790, which established the District of Columbia as the National Capital, provided that prior to the first Monday of December, 1800, the Commissioners should have finished a suitable building for the sessions of Congress. When the Commissioners had accepted L'Enfant's plan for the city, they found this hill selected by him as the site of the national legislative halls, and as soon as the Commissioners could accumulate money enough from their land sales to make a respectable showing, they began the erection of the two buildings first needed — the Executive Mansion and the Congressional halls and offices, which at Jefferson's suggestion, it is said, came to be called the Capitol. One of the interesting features of early life at the seat of Government is the degree to which formal classics ruled in taste. The corner-stones were laid with Masonic rites and all possible parade, George Washington officiating. October 13, 1792, was the date at the President's House; but the corner-stone of the Capitol (marked in 1895 by a bronze plate) was not laid until September 18, 1793. Materials were slow and uncertain, and had not Virginia and Maryland advanced the money Congress refused, the work would have stopped altogether. The town was yet only a muddy village in the woods; and the Commissioners had to fight opposition and obstacles at every step. Nevertheless an edifice, such as it was, was ready for the Government, which came from Philadelphia, bag and baggage, in a single sloop, and took possession during October, 1800.

Plan and Architects.

Whose was the plan has excited much controversy, for several minds contributed. The original sketch came from Doctor Thornton, a native of the West Indies, and then in charge of the Patent Office, and so pleased Washington that it was adopted. The plans were redrawn by Stephen H. Hallett, who was a student of Nash, the most famous house-builder of his time. Hoban, the architect of the White House, and others made suggestions, so that Thornton's plan was much modified; still less did it foreshadow the Capitol of to-day.

Only the north wing, or that part of the main building containing the present Supreme Court rooms, was finished in 1800, the opposite wing not being ready until 1811. A wooden passageway connected them across the space now occupied by the basement of the rotunda. The expenditure up to that time had been $787,000. When,



FLOOR PLAN OF THE PRINCIPAL STORY OF THE CAPITOL

Room. HOUSE WING

1. 2. Committee on Appropriations.
3. Committee on Rivers and Harbors.
4. Journal, Printing, and clerk of the House.
5. Committee on Naval Affairs.
7. 8. 9. Members' retiring rooms.
10. Speaker's room.
12. Cloakrooms.
13. Sergeant-at-Arms of the House.
14. Committee on Ways and Means.
15. Committee on Military Affairs.
16. House Library.

Room. MAIN BUILDING.

33. House document room.
34. Engrossing and enrolling clerks of the House.
35. Committee on Enrolled Bills.
36. Office of the Clerk of the House of Representatives. (It was in this room that ex-President John Quincy Adams died.)
37. Office of the clerk of the Supreme Court.
38. Robing room of the Judges of the Supreme Court.
39. Withdrawing room of the Supreme Court.
40. Office of the Marshal of the Supreme Court.

Room. SENATE WING

16. Office of the Secretary of the Senate.
19. Chief clerk of the Senate.
21. 22. Committee on Appropriations.
25. President's room.
26. Senators' reception room.
27. Vice-President's room.
28. Committee on Finance.
29. Official Reporters of Debates.
30. Public reception room.
31. Committee on the District of Columbia.
32. Office of the Sergeant-at-Arms of the Senate.

in 1814, the British captured the city, they entered the legislative halls, held a mock session of Congress, and soon the building was in flames. In 1815 Congress authorized the Secretary of the Treasury to borrow $500,000 to begin repairs for the walls stood, and in 1818 undertook the erection of the central part. B. H. Latrobe took the architectural superintendence of the restoration, while the new central structure was planned and supervised by Charles Bulfinch. The original building was completed in 1827, at a cost, including the grading of the grounds, repairs, etc., of not quite $2,500,000. A fire in the library compelled the rebuilding of the western front in 1851, when additions were made, and the same year the corner-stones of the extensions, now known as the House and Senate wings, were laid; but these were not completed until 1859, at a cost of nearly $9,000,000. Meanwhile the low wooden dome which had temporarily covered the rotunda was removed in 1856, and the erection of the present iron dome was begun.

Cost.

Add to the sums above noted a million dollars for additional space for the grounds and the obtaining of water, two millions for improvements of the grounds and terraces, another million for repairs and improvements on the building itself, and various other items, and the cost of the Capitol approaches $15,000,000.

The original and proper front of the Capitol is the eastern, and the city has grown behind rather than before the statehouse of the nation, as it was expected to do. This contingency has been met by improvements at the rear of the building to increase the stateliness of its approaches, so that the Capitol now has two faces, different but substantially equal in merit. The western front, although on the side from which most visitors approach, requires a long, toilsome climbing of terraces and steps; whereas the street cars carry passengers to the level of the basement on the south side, and on the north side almost to the very entrance. It is therefore easier, as well as more proper, to begin one's survey of the great structure at the architect's original front door.

This eastern front is imposing from every standpoint. One of the most satisfactory views of it is that obtained from the little car-passengers' shelter on the north side of the grounds. The massive and classic proportions of the Senate wing are near at hand, and its ornamental front cuts deeply into the dome, whose supports sink away in grand perspective to the Representative wing, while the majestic dome itself rises tier upon tier of columns and circling architraves to its convergent roof and statue-crowned tholus. There is a wonderful feeling of breadth and grandeur, yet of buoyancy, in this oblique aspect of the noble pile — all sunny white save the color in the folds of the flag.

East Front.

The Capitol is 751 feet long, 350 feet in greatest width, and covers nearly four acres of ground, with 153,112 square feet of floor space. It is 155 feet high to the cornices of the main roof, or 288 feet to the crest of the Liberty statue. The dome is of iron, weighs nearly nine million pounds, and was completed in 1865, replacing the earlier wooden dome. The architecture is modified Corinthian upon a rustic base, plus a dome, and the material of the older central part is Virginia Aquia Creek sandstone, painted white, but the newer wings are built of Massachusetts marble.

Style and Dimensions.

In front of the building stretches a broad paved plaza, and three flights of broad steps lead up the central entrance and to each wing, lending a very effective appearance of breadth and solidity to the whole mass, whose walls are largely hidden by the rows of monolithic, fluted columns of Maryland marble that sustain the three broad porticos. The porticos of the wings have each twenty-two columns, and ten more columns on each of their northern and western fronts. The pediment of the southern wing, which contains the House of Representatives, has no statuary, but the façade of the northern wing, where the Senate

Crawford's Group.

sits, is doubly adorned. The tympanum is filled with an immense group by Thomas Crawford, emblematic of American progress, which has displaced the Indians with the arts of agriculture, commerce, and industrial production, supported by the sword. This is considered the chef-d'œuvre of this talented American sculptor and will repay careful study. Crawford was paid $17,000 for the models, and the cutting of the marble (from Lee, Mass.) by several skilled Italian carvers cost $26,000 more.

GREENOUGH'S "THE RESCUE."
Central Portico.

Central Portico.

The grand central portico, which dates from 1825, is 160 feet wide, and has twenty-four columns carrying a pediment of 80 feet span filled with an allegorical group cut in sandstone, after a design by John Quincy Adams when Secretary of State. It was executed by Luigi Persico, a prominent Roman sculptor, who had many commissions here. This group represents the "Genius of America." America, armed, is resting her shield upon an altar, while an eagle perches at her feet. She seems listening to Hope, and points in response to Justice, who holds the Constitution, inscribed September 17, 1787 (the date of its adoption), and her scales. From the level of the portico extend two great buttresses, each adorned with pieces of colossal statuary in marble. That upon the south side represents Columbus, and is entitled "The Discovery of America." The sculptor was Persico (1846), who exactly copied the armor from a suit worn by Columbus, yet preserved in Genoa. The opposite group (north) is by Greenough, and represents an incident of frontier life as typical of "Civilization, or the First Settlement of America." Each of these groups cost $24,000.

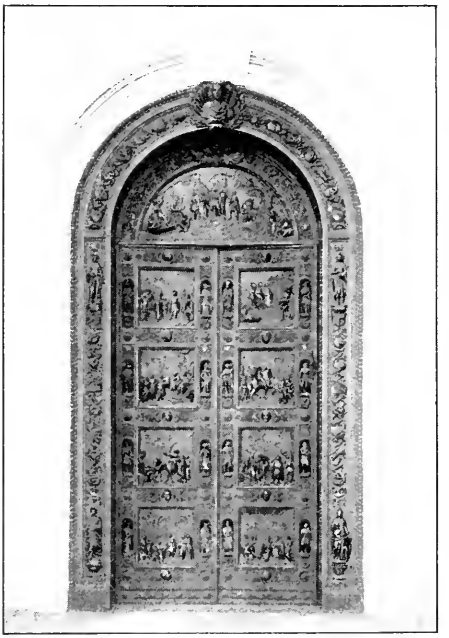
The inauguration of Presidents of the United States has taken place upon this portico since the time of Jackson. A draped staging is extended outward to accommodate the high officials who form a part of the ceremonial, and here the oath of office is administered by the Chief Justice in full view of a multitude of citizens.

In the center of this portico is the great Rogers bronze door which opens directly into the rotunda under the dome, and is among the most interesting objects at the Capitol. It was designed in Rome in 1858 by Randolph Rogers, who received $8,000 for his plaster models, and was cast in Munich, in 1861, by F. Von Müller, who was paid $17,000 in gold, then at a high premium. It is nineteen feet high and weighs ten tons.

Rogers Bronze Door.

The leaves or valves of the door, which is double, stand in superbly enriched casing, and when opened fold back into fitting jambs. Each leaf is divided into eight panels, in addition to the transom panel under the arch. Each panel contains a complete scene in alto-relievo. The scenes portrayed constitute the principal events in the life of Columbus and the

discovery of America, with an ornate enrichment of emblematic designs. On the key of the arch of the casing is the head of Columbus, and on the sides of the casing are four typical statuettes in niches arranged chronologically — Asia, Africa, Europe, and America. The remainder of the casing is embellished with a running border of ancient armor, banners, and heraldic designs, and at the bottom, on either side, an anchor, all in basso-relievo, and emblematic of navigation and conquest. On the frame of each leaf of the door, set in niches, are sixteen statuettes of the patrons and contemporaries of Columbus, given in the order of their association with the announcement and execution of his theory of geographical exploration. The first eight figures are associated in pairs when the doors are closed, and divided when opened. All are labeled. The sixteenth is Pizarro, conqueror of Peru. The panels illustrate the career of Columbus, the third scene being his audience at the court of Ferdinand and Isabella. Between the panels are a series of heads, representing the historians of the voyages of Columbus, prominent among whom are Irving and Prescott.



THE ROGERS BRONZE DOOR.

Niches on each side of this imposing entrance hold statues of Mars or War (on the right — a noble figure of a Roman warrior) and of Ceres or Peace (on the left — a female figure with flowers and fruits) modeled by Persico and costing together $12,000; while above the door is a bust of Washington, crowned by Fame and Peace, which was sculptured by A. Capellano in 1827. Capellano is not known beyond his carvings here.

Passing through the bronze doors, we enter the Rotunda. It occupies nearly the whole width of the center of the building, and is unbroken to the summit of the dome.

It is 96 feet in diameter and 180 feet high to the canopy. Its center is the center of the Capitol. The pavement is of sandstone, and the walls are plastered and broken into panels by engaged pillars, above which there is a broad entablature. This is surmounted by a gallery (which has as good a "whispering" echo as that of St. Paul's), formed of Corinthian columns connected by a balustrade; and this gallery and the Rotunda are lighted by a belt of large windows, outside of which is the circular row of columns that form the external visible supports of the dome. From the entablature carried upon these pillars springs the concavity of the dome, arching inward to an opening 50 feet in diameter, at the base of the lantern, called the eye. This opening is encircled by a gallery and canopied by a painted ceiling, consisting of a circular piece of iron, covered with stucco, 65 feet wide.

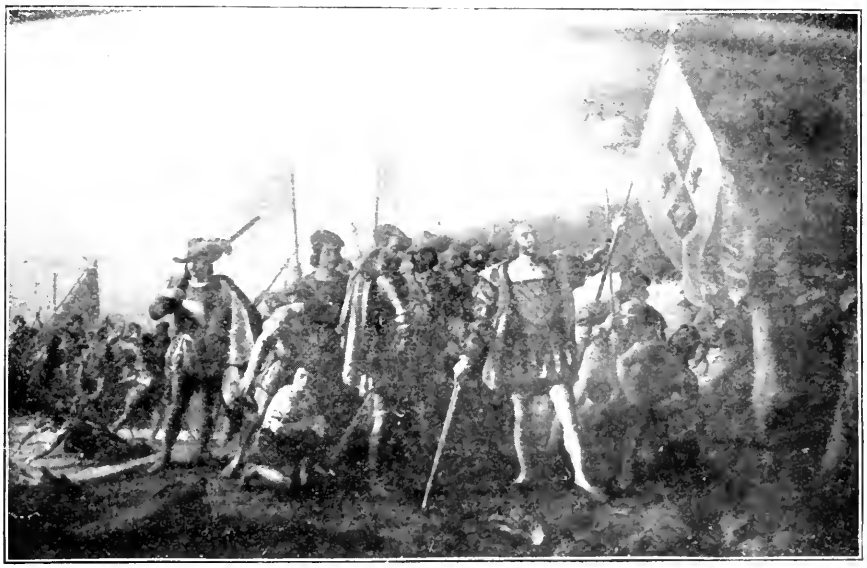
Rotunda.

In the vast and somewhat obscure space of this immense apartment only a colossus, like the Statue of Liberty in New York harbor, would seem a fitting ornament. It was proposed to cut away the floor in the center and erect Greenough's figure of Washington, now on the plaza, upon an elevated pedestal approached from the crypt; but this was

not done, and all attempts at decoration have been confined to the walls, except the placing of a few statues.

Rotunda Doors.

Four doors open out of the Rotunda, and over each is a marble panel carved in high relief. That over the eastern, or main, entrance and exit is by Enrico Causici of Verona, a pupil of Canova, and represents the "Landing of the Pilgrims"; that over the northern door is by N. Gevelot, a Frenchman, and pictures William Penn making a treaty with the Delaware Indians; over the southern door is another group by Causici—"Daniel Boone in Conflict with the Indians"—in which Boone's face was copied from a portrait by Hardinge, and over the western door



THE LANDING OF COLUMBUS AT SAN SALVADOR.—Painting by John Vanderlyn, Rotunda.

is Capellano's "Pocahontas Saving the Life of John Smith." These sculptors were all men who worked here about 1827, and each was paid $3,500.

Rotunda Wall Paintings.

Each of the lower wall spaces carries one of the big historical paintings (18 by 12 feet), familiar to everybody through innumerable reproductions—even upon the paper currency and Columbian postage stamps of the Government. All are by American artists. Each has attached to it a label and key-picture, giving the names and positions of all the persons represented by carefully drawn portraits in its groups. They fall into two classes—"Early historical" and "Revolutionary." The former are to a great degree imaginative, particularly the De Soto; but the latter are accurately true to the times and scenes they purport to represent. In the first class is the "Landing of Columbus at San Salvador," in 1492, painted in 1839 by Vanderlyn, who was paid $10,000 for it in 1842. The "Discovery of the Mississippi" by De Soto, in 1541, was painted by Wm. H. Powell in 1850, and the price was $12,000. The "Baptism of Pocahontas" at Jamestown, in 1613, is nearer the truth, since the artist, J. G. Chapman, did his best to represent the portraits and costumes of Rolfe, Sir Thomas Dale, and other Virginian colonists and Indian chieftains, who may be supposed present at the ceremony. Its cost was $10,000, and its date is 1836. The last of this colonial series, by Professor Weir,

date 1840, price $10,000, is a picture of the farewell service on board the unseaworthy Speedwell, before it sailed from Delft Haven (the port of Leyden, Holland) for America, bearing the first colony of Pilgrims, who were finally landed on Plymouth Rock by the Mayflower.

The four Revolutionary paintings are by Col. John Trumbull (1756–1843), who was son of Gov. Jonathan Trumbull of Connecticut. For several months the young officer was aid and military secretary to Washington. After the war he studied in Europe, and conceived an ambition to produce this series of national paintings, in which each face is drawn from life, so far as sittings could be obtained, while others are copied from approved portraits. This faithfulness of detail interferes with the best artistic results, giving a certain hardness to all parts, but increases the historical value of the compositions. They were painted between 1817 and 1824, and cost the nation $32,000—a large sum in those days. Beside each picture is a "key," by consulting which the names of most of the persons may be learned.

The first is "Signing the Declaration of Independence" in the Old Hall in Philadelphia in 1776, the arrangement of the group of figures having been made as Jefferson, Franklin, and others of the fathers described it to him. The presiding officer is John Hancock. The "Surrender of Burgoyne at Saratoga" to General Gates is from sketches made by Trumbull on the spot, October 17, 1777. The artist was also present at the "Surrender of Lord Cornwallis at Yorktown," portrayed in the third painting, where the British are marching between the lines of the American and French allies. The fourth of the series is "The Resignation of Washington" as commander-in-chief of the American armies, which took place, closely as depicted, at Annapolis on December 23, 1783, where Congress was then in session in the old Maryland State House. The commission he then surrendered is preserved in the Department of State, and the coat worn by Washington upon this occasion may be seen at the National Museum.

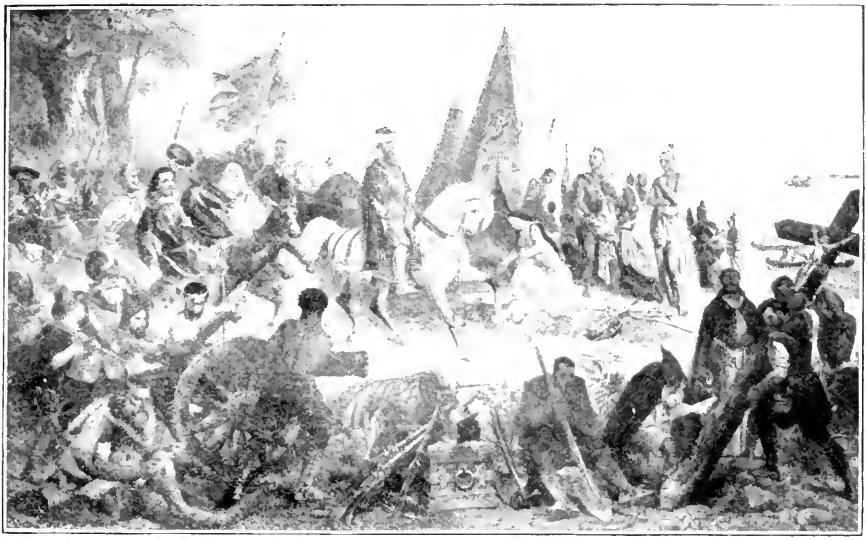
Above each of the eight paintings are panels with arabesque designs by Causici and Capellano, containing medallion heads of the four great pioneers of American discovery—Columbus, Raleigh, Cabot, and La Salle. They were done in 1827, and cost $9,500.

Rotunda Frieze.

The frieze, ten feet wide, just beneath the gallery, was left blank for many years, but in 1878 the talented Brumidi began a series of paintings intended to encircle the room (300 feet) and to carry out the historical theme to which all the rotunda decorations conform. They are chiaroscuro drawings in distemper—that is, expressed merely in light and shade and painted with a glutinous medium upon the plaster. A procession of somewhat conventional figures in strong relief, imitating the alto-relievos which the architect had intended to place here, beginning over the western door and progressing to the right (north) and so on around, marches through the cardinal scenes in American progress. Brumidi had completed less than half of the circle when he died, in 1880. The work was then continued by his Italian assistant, Costagini, but is not yet completed. The estimated expense of so decorating this frieze was $10,000—the favorite congressional figure for art pieces—and it has often been spent to worse advantage than here.

On the canopy of the dome is Brumidi's* masterpiece, "The Apotheosis of Wash-

* Constantino Brumidi was born in Rome in 1805, studied art, and became a member of the Academy at thirteen. He painted frescoes in several Roman palaces, and worked in the Vatican for three years under Gregory XVI. The tradition is that he became involved in the European revolution of 1848, and was thrown into prison, whence he was freed, on account of his reputation, by the influence of Pius IX, but was banished from Italy. At any rate, after the French took possession of Rome he came to America, where he remained until 1851, and then went to Mexico to do frescoes. Returning to Washington, he was employed to take charge of the mural decorations of the Capitol. He began with the room of the House Committee on Agriculture, and these pictures are said to have been the first fresco es in the United States. He also did frescoes for St. Stephen's Church in New York and for



DISCOVERY OF THE MISSISSIPPI Painting by Wm. H. Powell Rotunda.

SIGNING THE DECLARATION OF INDEPENDENCE. Painting by John Trumbull Rotunda.

the Philadelphia Cathedral. His death, in 1880, followed an injury received upon the scaffold while painting the frieze of the rotunda. His work is strong in drawing, excellent in idea, and brilliant in color, and is in the style of the best Italian methods. Whenever he represented a stated event or included a portrait he took great pains that it should be truthful.

ington." Glasses will help one to study it from the floor, but it should be examined from the gallery to be appreciated. The artist worked upon it several years, and the cost was nearly $50,000, of which Brumidi received $39,500, and an exceedingly skillful and beautifying result was obtained.

The central figure is Washington, with Freedom and Victory at his right and left, and around them are female figures to represent the original States of the Union. The

Brumidi's Canopy.

border of the canopy contains six groups of emblematic figures, representing the Fall of Tyranny, Agriculture, Mechanics, Commerce, the Marine, and the Arts and Sciences. The painting is glowing with color, and every portion of it is finished in a very careful manner.

The ascent of the dome may be made by a stairway (376 steps) opening from the passage to the Senate wing, and it is possible to climb even to the foot of the statue. Visitors are ordinarily contented, however, to stop at the great galleries, exterior and interior, which encircle the base of the dome. The view thence is an exceedingly wide and interesting one, but differs little from that obtained from the summit of the Washington Monument, which can be reached by an elevator; few persons, therefore, climb these tedious stairways.

THE APOTHEOSIS OF WASHINGTON.
Painting by Constantino Brumidi.

"The huge dome," says Evans, "rising in its classic beauty far above the main building, is a fitting crown to the noble edifice. It

The Dome.

is of cast iron and weighs nearly 4,000 tons. Large sheets of iron, securely bolted together, rest on iron ribs, and by the plan used in its construction the changes of temperature make its contraction and expansion merely 'like the folding and unfolding of the lily.' It was built from designs of Thomas U. Walter of Philadelphia, and cost $1,250,000. Eight years were required in its construction, so carefully was the work done, and as it is thoroughly protected from the weather by thick coats of white paint, renewed yearly, it is likely to last for centuries. Its base consists of a peristyle of thirty-six fluted columns surmounted by an entablature and a balustrade. Then comes an attic story, and above this the dome proper. At the top is a gallery, surrounded by a balustrade, from which may be obtained a magnificent view of the city and its environs. Rising from the gallery is the 'lantern,' fifteen feet in diameter and fifty feet high, surrounded by a peristyle. Over the lantern is a globe, and standing on the globe is the bronze statue of Liberty, designed by Thomas Crawford, and cast at Bladensburg, Md. It is nineteen feet six inches high, weighs seven and one-half tons, and cost more than $24,000. It was placed in position December 2, 1863, amid the salutes from guns in Washington and the surrounding forts, and the cheers of the thousands of soldiers."

This statue was lifted to its position in sections, afterward bolted together. The original plaster model is in the National Museum.

Rotunda Statues.

Statues now adorn the rotunda, as follows: Vinnie Ream Hoxie's much-discussed statue of Lincoln, for which Congress paid $15,000 in 1870, after a long debate, in which Senator Sumner made an illuminating speech on the application of art to the Capitol. The statue of Alexander Hamilton (1756–1804) is by Stone, is dated 1868, and cost $10,000. Another statue by Stone is that of the Oregon Senator and Union soldier, Col. Edward D. Baker, who was

killed at Ball's Bluff in 1861. The statue of Jefferson here has the following history, according to Ben: Perley Poore: "A spirited bronze statue of Jefferson by his admirer, the French sculptor, David d'Angers, was presented to Congress by Lieut. Uriah P. Levy, but Congress declined to accept it, and denied it a position in the Capitol. It was then reverentially taken in charge by two naturalized citizens, stanch Democrats, and placed on a small pedestal in front of the White House. One of these worshipers of Jefferson was the public gardener, Jimmy Maher; the other was John Foy, keeper of the restaurant in the basement of the Capitol, and famous for his witty sayings." The fifth is a statue of Gen. U. S. Grant by Franklin Simmons, the gift of the Grand Army to the United States.

The eastern door of the rotunda opens upon the grand portico of the eastern front. The carvings above it have been described.

The western door leads to a rear stairway descending a narrow hall to the rear entrance of the Capitol and Pennsylvania Avenue; also to a balcony which gives an exceedingly interesting view toward the river, the Treasury, and northwestward.

The northern door leads to the Supreme Court and onward to the Senate Chamber.

The southern door admits to Statuary Hall and the House of Representatives, in the southern extension, to which attention may now be directed, as the first step in a general survey of the Capitol.

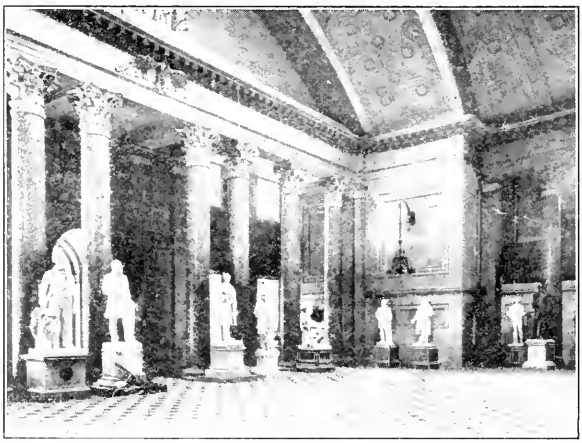
Passing through the southern door and a circular vestibule, we emerge into a semicircular hall ninety-five feet in greatest width, whose ceiling is a half-dome sixty feet high, beneath which is a spacious gallery filled with the Library of the House of Representatives. This was the Hall of Representatives of the original Capitol, and as first built it was an oblong rectangular room. In rebuilding it, after the fire of 1814, Latrobe converted it into a semicircular room, taking as his model, tradition says, an ancient theater in Greece; and doubtless it was an extremely beautiful apartment when fresh in color, lighted at night, and filled with a brilliant assemblage. At the southern end is a grand arch, supported by columns of Potomac variegated marble (breccia), with white Italian capitals copied from relics in the ruins of Athens. Many other similar pillars form a colonnade about the room and sustain the profusely paneled ceiling. The cupola, which admits such poor light as the room now gets, was the work of a young Italian artist named Bonani, who died soon after, and who took his design from the Roman Pantheon. The arch is adorned with an eagle sculptured from life by Valperti, another Italian of high reputation, while a dignified model for a statue of Liberty, wrought in plaster by Causici in 1829, stands beneath the arch over the former position of the Speaker's desk. Opposite it, above the entrance door, remains the famous old marble clock. It is a notable object, and was executed in this city by C. Franzoni, an Italian sculptor, who died May 12, 1819, but the design is said to have been drawn by Latrobe. The theme is the Flight of Time. The Genius of History is represented as standing gracefully upon the winged chariot of Progress, which is rolling over a globe belted with the signs of the Zodiac. History records the incidents of national life as Time overtakes them, and the wheel of her swift chariot forms the dial of the clock, which is marked with gilded figures.

Original Hall of Representatives.

Franzoni's Clock.

The House of Representatives used this hall from 1808 until 1814, and then from 1817 to the end of 1857. "Here Clay, Webster, the younger Adams, Calhoun, Randolph, Cass, Burges, Wise, Forsyth, Corwin, Wright, and many others won reputation for statesmanship, and made the walls ring with their fiery eloquence. Here were many fierce and bitter wrangles over vexed questions — turbulent scenes, displays of sectional feeling; and here also was much legislative action which has gone into history as wise and beneficial. . . The old hall appeared as follows in the latter years of its use by

the House: The Speaker's chair and table stood on a rostrum four feet from the floor, and back of the rostrum were crimson curtains, hanging in folds from the capitals of the ponderous marble columns which supported the great arch of the hall. The clerk's desk stood below the rostrum, and between the columns were sofas and tables for the reporters. The Representatives were provided with mahogany desks and wide arm-chairs, which were arranged in concentric circles. The hall could accommodate 250 members. A bronzed iron railing with curtains enclosed the outer row of desks, and this constituted the bar of the House. Beyond the railing was the members' lobby, and above the lobby were galleries seating about 500 persons. One of the galleries was reserved for ladies, and in two of its panels were paintings of Washington and Lafayette, which now hang in the present hall of the House. Under the paintings were large copies of the Declaration of Independence in frames ornamented with national emblems. The hall was lighted by a chandelier, which hung from the center of the domed ceiling."



STATUARY HALL.—OLD HALL OF REPRESENTATIVES.

It was in this hall that ex-President John Quincy Adams, then a Representative for Massachusetts, was prostrated at his desk, on February 21, 1848, by paralysis, resulting in his death two days later.

Death of Adams.

A star set in the floor marks the position of his desk. The gallery is now filled with the overflow of the House library from the neighboring upper corridor, and the corners beneath, extending back to the rotunda wall, are occupied by the keeper of the House documents, and by the Committee on Enrolled Bills and its clerks. An inner office behind the latter is that of the clerk of the House, and is the room, then assigned to the Speaker, in which Adams died.

The present use of this room as a hall of memorial statuary is due to a suggestion from the late Senator Justin S. Morrill, when he was a Representative from Vermont, which resulted in an invitation by Congress, in 1864, to each State to send marble or bronze statues of two of her most illustrious sons for permanent preservation.

As a beginning certain statues and busts owned by the Federal Government were collected here. They include Hubbard's plaster copy of Houdon's statue of Washington, the face of which was modeled from a plaster cast taken by Houdon* himself at Mount Vernon in 1785, and Mrs. Fisher Ames' bust of Lincoln, upon a pedestal of Aberdeen granite (a gift), for which $2,000 was paid. Here also will be found a marble bust of Senator J. J. Crittenden of Kentucky, author of the "Crittenden Compromise" measure and Harrison's

Statuary Hall.

*Jean Antoine Houdon, who was a cultivated French sculptor (1741–1828), educated in Paris and Rome, was employed by the State of Virginia to make a statue of Washington. He came and studied his subject, resided for several weeks with the family at Mount Vernon, cast Washington's face, and then made in Italy the original statue, now in the capitol at Richmond. It is the most faithful portrait in existence of the Father of His Country in his later years. This plaster copy cost $2,000.

Attorney-General, by Joel T. Hart; and a portrait of Joshua R. Giddings, by Miss C. L. Ransom.

A few States have sent the effigies called for, and they stand in the dim light as if petrified with surprise at the miscellaneous company of greatness in which they find themselves, and the tedium of waiting to be let out. Some are of high merit, but many are not, and none can be fairly estimated or enjoyed when set up in this gloomy and echoing hall, like a lot of gravestones exposed for sale in a dealer's warerooms. Following is a catalogue of these State statues:

California: Gen. James Shields, by Leonard W. Volk.

Connecticut: Gov. Jonathan Trumbull (the original "Brother Jonathan," 1710–1785) and Roger Sherman, one of the Signers of the Declaration of Independence (1721–1793), both the work of C. B. Ives, and placed here in 1872.

Indiana: Oliver P. Morton, Governor of that State during the Civil War.

Maine: Gov. William King (1768–1852), by Franklin W. Simmons, 1877.

Massachusetts: Gov. John Winthrop (1588–1649) by Richard S. Greenough (a brother of Horatio Greenough), dated 1876; and Samuel Adams (1722–1803), by Anne Whitney, 1876.

State Statues.

Michigan: Lewis Cass (1782–1866), Senator and Secretary of State, by Daniel Chester French, dated 1887.

Missouri: Sen. Frank P. Blair (1821–1876); and Sen. Thomas H. Benton (1782–1858).

New Hampshire: Gen. John Stark (1728–1822); Daniel Webster (1782–1852). Both by Carl Conrad, after the statues in Concord, N. H.

New Jersey: Richard Stockton (1730–1781), one of the Signers, in marble; and Gen. Philip Kearney (1815–1862) in bronze. Both are from models by H. K. Brown.

New York: Vice-President George Clinton (1739–1812), by H. K. Brown, and cast by Wood in Philadelphia in 1873; Chancellor Robert Livingston (1747–1813), by E. D. Palmer, cast in Paris in 1874.

Ohio: President James A. Garfield (1831–1881) and Senator and Governor William Allen. Both are by Charles H. Niehaus.

Pennsylvania: Robert Fulton (1765–1815), who was born in this State, but made his career elsewhere, by Howard Roberts; and Gen John P. G. Muhlenberg (1746–1807), by Helen Blanche Nevin.

Rhode Island: Gen. Nathanael Greene (1742–1786), by H. K. Brown, dated 1869; and Roger Williams (1606–1683), by Franklin Simmons, 1870.

Vermont: Col. Ethan Allen (1737–1789), a colossal marble figure, dated 1875, by Larkin G. Mead of that State; and Senator Jacob Collamer (1791–1865), Taylor's Postmaster-General, by Hiram Powers.

West Virginia: Senator John M. Kenna, by Alexander Doyle.

Wisconsin: Father James Marquette, missionary-explorer (1637–1675), by Trentanove.

Statuary Hall has surprising acoustic properties, which the Capitol guides have learned, and apply to the amusement of sightseers and their own profit. Curious echoes, whispers distinct at a distance, and ability to hear what is inaudible to a person at your elbow, are among the curiosities of sound observable at certain points. One experiment easily tried is for two persons to place their faces close in the corners of the room beside the pillars of the arch; they may speak in a low tone and be heard distinctly, each by the other. The Capitol guides, it may be remarked, include some very well informed men, who can make themselves of great use to a stranger in this immense and storied building; and it is the only place in the city where a professional guide is of any use whatever. The Capitol guides are permitted to charge 50 cents an hour, but are often cheerfully paid much more.

Acoustic Curiosities.

Leaving Statuary Hall by the door under the arch, you quit the limits of the old Capitol, and traverse the corridor to the southern or House wing. The principal doors of the House confront you as you reach the lobby, each guarded, if Congress is in session, by doorkeepers, whose business it is to see that none enter who have not "the rights of the floor."

House of Representatives.

The Hall of Representatives (occupied since December 16, 1857) is an oblong room 139 feet long by 93 wide and 36 high, the "floor" being 115 by 67 feet. The ceiling is a framework of iron, bronzed and gilded, inlaid with glass, upon which the coats-of-arms of the States are painted, mellowing rather than obscuring the abundant light. The Speaker's raised desk is against the southern wall, and below him are the marble desks of the clerks and official reporters, the latter keeping a stenographic record of everything done or said, to be published in *The Congressional Record* next morning. The assistant doorkeeper sits at the Speaker's left, and the sergeant-at-arms within easy call. This latter officer is the Speaker's policeman — the representative of the physical force which backs up the civil rule; and his symbol of authority is the mace, which reposes on a marble pedestal at the right of the Speaker.

"The mace was adopted by the House in the First Congress, and has been in use ever since. When it is placed on its pedestal, it signifies that the House is in session and under the Speaker's authority; when it is placed on the floor, that the House is in committee of the whole. The mace is a bundle of black rods fastened with transverse bands of silver, like the Roman *fasces*. On its top is a silver globe surmounted by a silver eagle. When the sergeant-at-arms is executing the commands of the Speaker, he is required to bear aloft the mace in his hands."

Mace.

Grouped in concentric semicircles are the desks of the Representatives, all small, uniform, and handsome, those of the Republican party on the Speaker's left and those of the Democratic party on the right. When a division of the House takes place, all come down the side aisles into the space in front of the clerk's desk and pass out up the central aisle between counting-tellers. Over the Speaker's head is the press gallery, and doors lead to the lobby and retiring-rooms in the rear. Beneath the galleries, in rear of the Representatives' desks, are "cloakrooms" — small apartments where the Members not only hang up their hats and overcoats, but smoke and talk beyond the hubbub of the House.

The galleries (reached from the next floor) are divided into sections, some of which are devoted to ladies and others reserved for diplomats, friends of Congressmen, etc. The doorkeepers will give anyone who asks for it a plan of the House showing where the Representatives are seated. Twelve hundred persons may be crowded into these galleries.

House Galleries.

The Hall of Representatives is a business-like room — elegant but not over-ornamented. It is carpeted and draped in warm colors, but the prevailing tone of the decoration is white and gold. At the right of the chair hangs a full-length portrait of Washington as President, by Vanderlyn, ordered by Congress in 1832, to signalize the hundredth anniversary of Washington's birth, and delivered in 1834, at the price of $2,500. On the left is Ary Scheffer's portrait of Lafayette, painted in 1822, and presented to Congress by that artist in 1824. The panel at the right of the "Washington" is taken by Bierstadt's painting of the "Settlement of California," while occupying the corresponding panel on the west, adjoining the "Lafayette," is the "Discovery of the Hudson" by the same artist, who was paid $10,000 for each. Adjoining the last named is a fresco by Brumidi, representing Washington treating with Cornwallis for the surrender of his army at Yorktown — a gift to Congress from this painter.

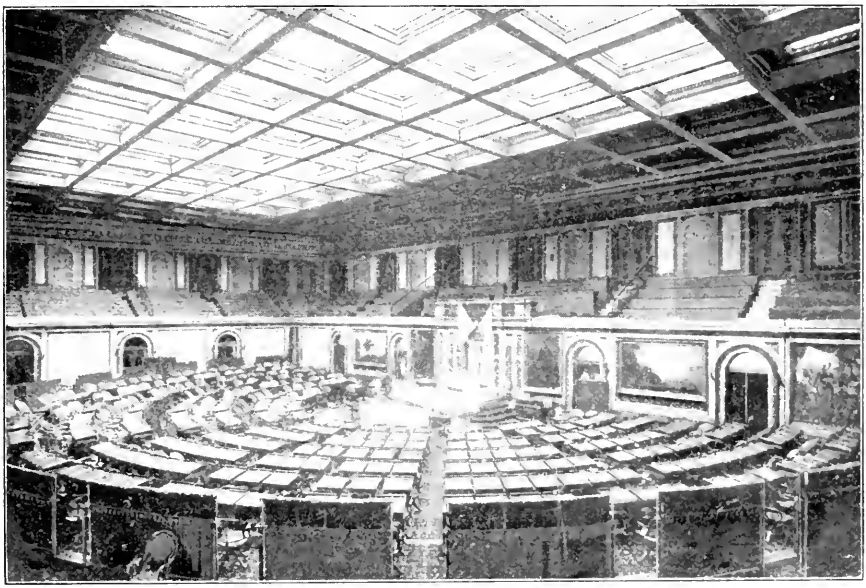
Paintings.

Corridors surround the House, paved with Minton tiles, wainscoted with marble, and having decorated ceilings and other adornments. Turning to the right (west) at

the entrance, you find, just beyond the corner, the Western Grand Staircase, leading to the attic story or gallery floor.

This staircase is double, with massive balustrades of polished Tennessee marble, and is lighted from the roof through stained glass. At the foot is a bronze bust of a Chippewa Chief, Bee-she-kee or The Buffalo, modeled from life in 1855 by Vincenti. The opposite wall is largely covered by the fresco by Leutze, representing western emigration under the title "Westward, Ho!" The action in the figures is the best part of the composition, for which $20,000 was paid. Strips of wall beside the picture are highly decorated. That on the right contains a portrait of Daniel Boone, as a typical explorer, and the

Western Grand Staircase.



THE HALL OF THE HOUSE OF REPRESENTATIVES.

motto: "The spirit grows with its allotted spaces; the mind is narrowed in a narrow sphere." That on the left has a portrait of Col. William Clark, to whose energetic action the United States mainly owes its early possession of the Ohio Valley, with a familiar misquotation from Jonathan M. Sewall, which should read:

> No pent-up Utica contracts your powers,
> But the whole boundless continent is yours.

Beneath Leutze's fresco is a similarly treated sketch by Bierstadt, of the Golden Gate, or entrance to the Bay of San Francisco, California.

The rooms beyond the staircase are offices of the clerks of the House, and the fourth (in the corner) is the Speaker's room. An elevator is near here.

Turning down the corridor, across the southern end of the wing and in rear of the hall, the handsome retiring-rooms of the Representatives are passed; and at the end, opposite the basement stairs, is the House Lobby.

Bronze Stairways.

This basement stairway is one of the four beautiful, bronze-railed private stairs leading down to committee-rooms, etc., on the floor below, which are found at opposite corners of the halls of both the Senate and the House.

Their balustrades are exquisite works of art in metal, were cast in Philadelphia after designs by Baudin, and cost something over $500 each. It is worth an effort to see them.

The House Lobby is richly furnished, and contains many portraits — most of which are crayon-drawings — of the Speakers of the past, who find themselves in a sort of legal obscurity delightfully suitable to the mysterious bargains and vague "understandings" associated with this apartment, where Congressmen confer with those whom they choose to admit. This and the adjoining apartments are not open to public inspection after noon when Congress is in session.

Passing another bronze-railed stairway and turning to the left, three committee-rooms of great interest are passed on the eastern front of this wing. In the corner is that of the Committee on Appropriations; next comes that of Ways and Means, which is richly frescoed; and in the farther (northeastern) corner is that of Military Affairs, hung with a notable collection of paintings of the principal forts of the United States, gathered by Lieutenant-Colonel Eastman, U. S. A. From this corridor the

Eastern Grand Stairway.

Eastern Grand Staircase, similar to the western, ascends to the gallery floor. At its foot is Powers' statue of Thomas Jefferson, which cost $10,000, but is difficult to see. Over the landing hangs Frank B. Carpenter's painting of the "Signing of the Proclamation of Emancipation," by President Lincoln, in the presence of his Cabinet, September 22, 1862, presented to Congress in 1878 by Mrs. Elizabeth Thompson, who, it is said, paid $25,000 for the picture. Beginning at the left the portraits are: Edwin M. Stanton, Secretary of War; Salmon P. Chase, Secretary of the Treasury; Abraham Lincoln, President; Gideon Welles, Secretary of the Navy; William H. Seward (seated), Secretary of State; Caleb B. Smith, Secretary of the Interior; Montgomery Blair, Postmaster-General; Edward Bates, Attorney-General. Mr. Carpenter was for a considerable time an inmate of Lincoln's family at the White House, and has written many interesting reminiscences of that time.

Ascending to the attic floor we may again make the circuit of this wing through corridors whose inner doors open into the galleries of the House. At the top of the staircase

Portraits.

hangs a full-length portrait of Henry Clay, painted by Neagle in 1843 for the family, and regarded by Mr. Clay as the best portrait made of him. It is flanked on one side by a portrait of Charles Carroll of Carrollton, the last survivor of the signers of the Declaration of Independence, painted by Chester Harding, a contemporary and rival of Gilbert Stuart, and on the other side by a portrait of Gunning Bedford, a member of the Continental Congress from Delaware, painted by Gilbert Stuart and presented by his family.

Turning the corner toward the left we walk along the corridor in the rear of the House galleries, the distribution of which is indicated by labels over the doors. The most conspicuous compartment is that devoted to the press, which has a broad space over

House Galleries.

the Speaker's head and facing the House; it is fitted with desks, and governed by stringent rules made by a committee of correspondents. More than half of the gallery, with seats for some 500 persons, is open to the public, which may come and go at will; portions of this are nominally reserved for ladies; but gentlemen with them may also enter. A private room for ladies, with a woman attendant, will be found in the south front. Certain rooms on this floor are devoted to House committees and other official purposes, and the second story of the corridor connecting this gallery with that of Statuary Hall is filled with the House's file of public documents, bound uniformly in sheepskin, and now numbering nearly 150,000 volumes. The early records of Congress are very valuable. The only picture here is that of Chief Justice Marshall, which hangs opposite the head of the western staircase, and is an excellent full-length painted by R. N. Brooke in 1880.

The basement of the House, to which an elevator makes a convenient descent, contains the House post office (southeast corner); committee and clerks' rooms, of which several are elaborately frescoed; a public restaurant (at the foot of the eastern staircase); elaborate bathrooms for Representatives, and public lavatories for men (at the foot of the western stairway). **House Basement.**

The room of the Committee on Agriculture was decorated by Brumidi, as his introductory work, with what some critics have pronounced the best frescoes in the building. They represent Cincinnatus called from his fields to be dictator, and Putnam going from his plow to be a general in the Continental army. There are also sketches contrasting harvests in ancient and modern times, and medallions of Washington and Jefferson. Figures of Flora (spring), Ceres (summer), Bacchus (autumn), and Boreas (winter) accent the decoration of the ceiling. The Committee on Indian Affairs has the benefit of wall paintings of Indian scenes executed by Lieutenant-Colonel Eastman, U. S. A., whose collection of pictures of forts, largely painted by himself, is preserved in the room of the House Committee on Military Affairs.

The sub-basement beneath this part of the building contains the elaborate machinery for heating and ventilating the Hall of Representatives and this wing generally. Fresh air is drawn in from a remote part of the grounds, and its temperature, degree of dryness, etc., are regulated by ingenious machinery, which is open to inspection by visitors who wish to descend to the engine-room. A similar apparatus is in the Senate sub-basement for the service of the north wing. The central part of the sub-basement is a labyrinth of dark archways used for storage, when used at all. **Sub-basement.**

A basement corridor extends from end to end of the Capitol on this ground floor, and furnishes a convenient means of reaching the Senate wing without retracing one's steps. The white marble pillars will at once attract the eye. The connoisseur will remark that though of Corinthian mold, their floriated capitals represent leaves of American plants, especially tobacco. This was a pretty notion of Benj. H. Latrobe, and a still finer example exists in the Senate vestibule. Half way down this corridor through the basement (which really is the ground floor, numerous doors opening directly upon the plaza and terrace), we come to the crypt, an apartment formed of the spaces between the forty Doric columns that support the massive brick arches upon which is laid the floor of the rotunda; a star in the pavement marks **Crypt.**

WESTWARD, HO!—WESTWARD THE COURSE OF EMPIRE TAKES ITS WAY.—Painting by Emanuel Leutze.

the center of the building immediately beneath the dome. A large part of the crypt has been walled off for storage of documents. A passage to the left leads out to the western entrance and upstairs into the rotunda; and another leads to the basement doors under the grand portico of the eastern front.

Undercroft. The Undercroft is the name applied to the vault beneath the crypt, intended by the founders of the Republic as the mausoleum of Washington and his family; but these good people preferred to be buried at Mount Vernon, and the undercroft remains empty.

Passing onward, a few steps take one past the light-shaft to the door (on the right) of the old Supreme Court Chamber, immediately under the present chamber. It was in this room, now filled with the exceedingly valuable law library of the court, that all the great cases were heard previous to 1857. It was injured by fire in 1898. A few steps farther carry one out of the old main building and into the basement of the Senate wing. Here there is a public restaurant, public lavatories for both men and women, and many offices and committee-rooms. All the corridors and vestibules at this end are well lighted, and the walls and ceilings are very profusely and elaborately decorated with mural designs in the Italian manner, daintily drawn and brightly colored. Among them are many portraits of early American men of note, in medallions, and a long series of charming drawings in colors of North American birds, small mammals, and flowers. The vestibule of the Senate post office, in the northwest corner, is particularly picturesque, having over the post-office door a large painting of Fulton, pointing, as if from a balcony, to his first steamboat, the Claremont, passing the Palisades of the Hudson. The door of the Committee on Post Office Affairs is suitably indicated by a sprightly picture of Franklin, who organized the American Post Office; while over the opposite door is a likeness of Fitch, Fulton's competitor in developing the idea of steam navigation.

Senate Basement.

Other especially fine frescoes are to be seen in the rooms of the Senate committees on Indian Affairs, Naval Affairs, Military Affairs (where Revolutionary battles are pictured in glorious colors), and Foreign Affairs; the doors of the latter and of the Committee on Patents are further distinguished by frescoes by Brumidi above the lintels — in the former case "The Signing of the Treaty of Ghent," and in the latter a full-length picture of Robert Fulton. The rendering over and over in painting and carving of the same subjects and faces is one of the peculiarities of the unsystematic and ununiform embellishment of the Capitol. The room of the Senate Committee on Public Lands contains the painting "The Recall of Columbus," by Aug. G. Heaton, which used to hang in the corridor of the Senate galleries.

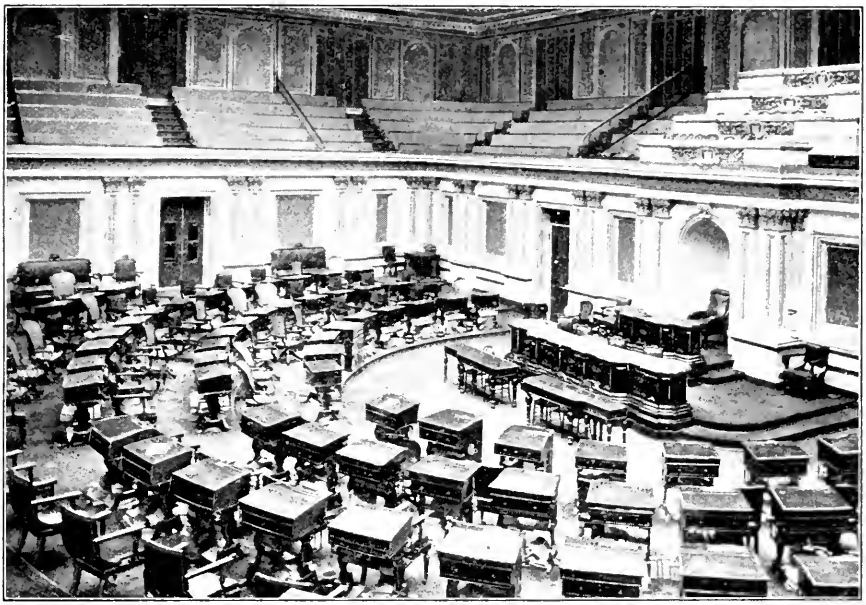
Frescoes in Committee Rooms.

A stairway or an elevator at either the eastern or western end of the main corridor will take one up to the main story of the Senate wing. Here, as in the southern wing, corridors extend completely around the Senate Chamber, which occupies the center of this wing.

The Senate Chamber is 113 feet long, 80 feet wide, and 36 feet high, including the galleries, which extend all around and will accommodate about 1,000 persons. The space under the galleries on the east, west, and south sides is partitioned into cloak-rooms for the Senators, while on the north side is the Senate lobby. The area of the floor is diminished by these rooms to 84 feet long by 51 wide.

Senate Chamber. The flat ceiling of iron girders inclosing broad panels of glass, painted with emblems of the Union, Progress, the Army, the Navy, the Mechanic Arts, etc., admits a soft light day and night. The marble walls are paneled by pilasters in couples, and the doors are of choice mahogany. The carpet is usually green, setting off well the mahogany desks of quaint pattern, which, with the chairs, are now uniform, and the profuse gilding about the walls and ceiling.

Each desk bears a silver plate with the occupant's name. A Senator keeps a desk only during a single Congress, drawing lots at the beginning of the next for a choice of seats — the Republicans sitting at the left and the Democrats at the right of the presid-



THE SENATE CHAMBER.

ing officer. Some desks are old and historic, being the same at which Senators distinguished in the early history of the Republic sat or delivered their forensic thunders.

The President of the Senate is the Vice-President of the United States. He sits upon a platform within an arched niche and behind a broad desk. His chair is high backed and a magnificent piece of carved mahogany, a gift to Vice-President Hobart. At his right is the Sergeant-at-Arms, and at his left the Assistant Doorkeeper. In front of him, a step lower down, is the desk of the Senate clerks, and in front of that, on the floor of the arena, the tables of the official reporters. The press gallery is behind the President, and facing him are the galleries reserved for the Diplomatic Corps and for Senators' families. The end galleries are open to the public, the eastern one being set apart for women, who will find a convenient parlor and retiring-room, with a woman attendant, at its northern extremity. A plan of the Senators' seats may be obtained from the doorkeepers.

Senate Galleries.

Busts of all the Vice-Presidents are being placed in niches in the walls, of which the following is a roster, with the names of the sculptors :

John Adams (Daniel C. French), Thomas Jefferson (M. Ezekiel), Aaron Burr (Jacques Joavenal), George Clinton (Victor A. Crane), Elbridge Gerry (Herbert Adams), Daniel Tompkins (C. H. Niehaus), Martin Van Buren (U. S. J. Dunbar), George M. Dallas (H. J. Ellicott), Hannibal Hamlin (Franklin Simmons), Henry Wilson (Daniel C. French), W. A. Wheeler (Edwin Potter), Chester A. Arthur (Aug. St. Gaudens), Thomas A. Hendricks (U. S. J. Dunbar), Levi P. Morton (F. Edwin Elwell), Adlai E. Stevenson (Franklin Simmons), John C. Calhoun, and R. M. Johnson.

Busts of Vice-Presidents.

Outside the Senate Chamber many interesting things are to be seen on the main floor. Turning to the right from the main or rotunda entrance to the wing (and to the floor of the chamber), you find on the end wall a famous portrait (head) of Washington by Gilbert Stuart, which was bought by Congress in 1876, from ex-Senator Chestnut of South Carolina, for $1,200. Opposite it is a bright portrait of John Adams, copied by Andrews from Gilbert Stuart. Passing through the door between these portraits, and turning to the left, you come to the magnificent eastern staircase of Tennessee marble, illuminated by a rich skylight of stained glass. At its foot stands Powers' marble statue of Benjamin Franklin, which cost $10,000. The wall of the stair landing bears Powell's striking painting (an enlarged copy, for which $25,000 was paid by contract in 1873, of an earlier picture, 1863, made by Powell for the State of Ohio) of Com. Oliver P. Perry at the battle of Lake Erie, in 1810, transferring himself and his flag from his sinking flagship "Lawrence" to the "Niagara," in which he won a signal victory.

Eastern Staircase.

This transfer was made under fire. Perry's younger brother, Matthew (who afterward opened Japan to the world), was then a midshipman, and is depicted here as entreating his brother and commander not to expose himself so recklessly. The faces of the sailors were drawn from once well-known employes about the Capitol.

Just beyond the staircase is a noble vestibule, with coupled columns, having Corinthian capitals, designed by Latrobe, though usually credited to Jefferson, composed of a most graceful arrangement of Indian corn and tobacco leaves in place of the conventional acanthus. They are of white marble, but the walls are of scagliola. A bust of President John Tyler is the only ornament. This vestibule (where there is an elevator) opens upon the eastern portico through the Senate Bronze Doors designed by Thomas Crawford, cast by J. T. Ames at Chicopee, Mass., and set up here in 1868.

These doors are equally interesting, and the workmanship is as fine as is that of the Rogers doors. The upper panel of each valve (one of which represents War and the other Peace, as typified in the figures in the foot-panel of each half) contains a star surrounded by oak leaves, and acts as a ventilator. There are six panels, constituting the body of the door, in which are represented, in alto-relievo, events connected with the Revolution, the foundation of our Government, and the erection of the Capitol, chronologically as follows: The battles of Bunker Hill, Monmouth, and Yorktown; the welcome of Washington in Trenton on his way to New York in 1789 (the same panel contains portraits of the sculptor, his wife, three children, and of Rogers, the sculptor of the main door); the inauguration of Washington in 1789, and the laying of the corner-stone of the Capitol, September 18, 1793. The prominent figures are all likenesses. In the inauguration scene John Adams stands on Washington's right; Chancellor Livingston administers the oath, and Mr. Otis holds the Bible. The remaining figures are Alexander Hamilton, Generals Knox and St. Clair, Roger Sherman, and Baron Steuben. The frame over the door is supported by enriched brackets. The ornamentation is scroll-work and acanthus, with the cotton boll, stalks and ears of corn, grapes, and entwining vines. Above the door are two sculptured figures in American marble representing Justice and History by Crawford, whose price was $3,000. It will be remembered, also, that Crawford designed the figures that fill the pediment of this portico. This bronze door was his latest work, he was paid $6,000 for the designs, and William H. Rinehart was given $8,940 for the plaster model, while the casting (14,000 pounds) cost $50,500.

Crawford Bronze Doors.

Returning into the vestibule, it is well to turn aside through the first door, at the right, and see Brumidi's excellent frescoes in the room of the Senate Committee on the District of Columbia. This was originally assigned to be the Senate post office, whence the artist's choice of History, Geography, Physics, and the Telegraph as subjects for his

brush. The figures in each design are large and strikingly drawn, and the decorative accessories are most pleasing.

Reception-room.

This vestibule opens at its inner end on the right into the Senate Reception room, an apartment sixty feet long, but divided by an arch, where Senators receive callers — especially ladies — upon business. It is gaudily ornate. The floor is of Minton tiles, and the walls are covered with rococo designs in stucco, in high relief, and heavily gilded. The vaulted ceiling has also many gilded stucco ornaments, and certain panels are embellished with allegorical frescoes by Brumidi entitled "Liberty," "Plenty," "Peace," "War," "Prudence," "Justice," "Temperance," and "Strength"; while an excellently drawn and brilliantly colored mural painting, under the arch on the south wall, depicts Washington in conference with Jefferson and Hamilton — one of the best things in the Capitol.

This room opens eastwardly into the office of the sergeant-at-arms, where a very large ceiling painting is visible, and westwardly it opens into the lobby.

Vice-President's and Marble Rooms.

In the Senate Lobby, entering from the public reception-room, as above noted, the first door at the right opens into the Vice-President's Room, where Henry Wilson died, November 22, 1875, and whose bust by Daniel C. French remains here as a memento. The next door admits to the Marble Room — a large senatorial reception or withdrawing room, popularly so called because every part of its interior is formed of variegated and sculptured marbles, all from East Tennessee except the white Italian capitals and ceilings. Here the "grave and reverend" Senators hold consultations at ease, or receive their more privileged guests. Luxurious chairs, soft sofas, warm rugs, and lace curtains abound, and the room is dazzling at night when all the lights are aglow.

Weather Service.

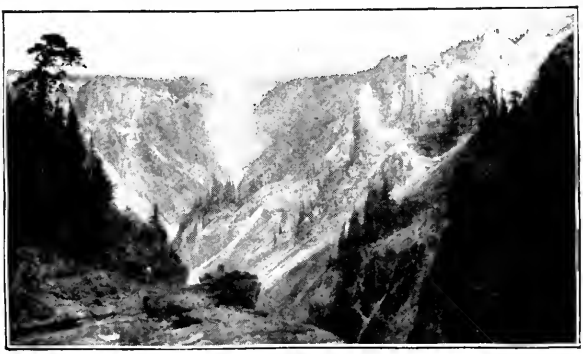
The self-registering thermometers, barometers, wind-indicators, etc., to be seen here, furnish a branch station of the U. S. Weather Service; and the officer in charge records the phases of the weather all over the country upon the glass face of a map in a most interesting way. The House enjoys a similar substation.

President's Room.

Next west of this splendid saloon is the President's room, another ornate apartment where it has been the custom since Andrew Johnson's time (except in Cleveland's case) for Presidents to sit during the last day of a congressional session, in order to be ready to sign bills requiring an immediate signature. This room is brilliantly decorated, including medallion portraits of President Washington and prominent members of his first Cabinet — Thomas Jefferson, Secretary of State; Henry Knox, Secretary of War; Alexander Hamilton, Secretary of the Treasury; Edmund Randolph, Attorney-General, and Samuel Osgood, Postmaster-General. The four corner-frescoes overhead represent

PERRY AT THE BATTLE OF LAKE ERIE.
Painting by Powell. Eastern Staircase.

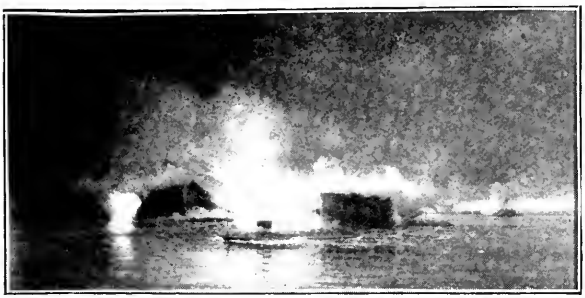
Columbus (Discovery), Vespucius (Exploration), Franklin (History), and William Brewster (Religion). Between these are symbolic figures of Liberty, Legislation, Religion, and Executive Power. All this work is by the versatile Brumidi, and in his best vein. The tiling of this and of the adjoining rooms is covered in winter by rich carpeting.



THE GRAND CAÑON OF THE YELLOWSTONE.
Painting by Thomas Moran.

Western Staircase.

This lobby and the three rooms last named are not visible during sessions of Congress, except by the courtesy of some Senator. The rooms opening from the corridor west of the Senate Chamber belong to the clerks and certain committees and call for no special remark. The visitor may therefore pass on at once to the Western Grand Staircase of white American marble and ascend to the gallery floor.

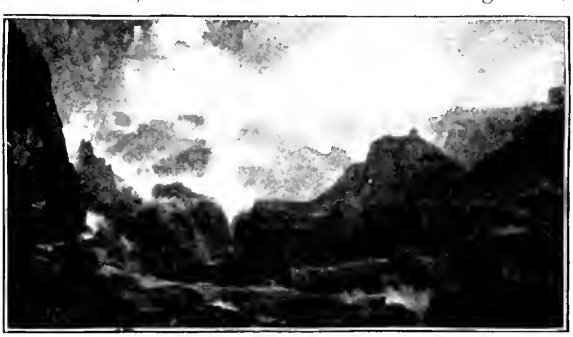


THE FIRST FIGHT OF THE IRONCLADS.
Painting by W. F. Halsall. Lobby of Senate Gallery.

Dr. Horatio Stone's statue of John Hancock stands at the foot of this staircase. It was sculptured in 1861, and bought for $5,500. On the wall of the landing is the large painting, by Walker, of the "Storming of Chepultepec" (captured by Scott's army on September 13, 1847, during the Mexican War), for which $6,000 was paid. Roose says that it was "originally painted for a panel in the Committee-room of Military Affairs of the House, and doubtless will eventually be placed there." At the head of the stairway hangs a full-length portrait of Washington, by Charles Wilson Peale, painted in 1779, the first sittings for which were given at Valley Forge.

Senate Galleries.

This west corridor admits one to the gentlemen's and to one of the reserved galleries of the Senate, and to numerous committee-rooms. The rooms in the northern front of the wing, behind the press gallery, are not public. Turning to the right from the elevator, or from the head of the stairs, let us walk around through the south corridor, whose doors admit to the Senate galleries, to the head of the eastern grand stairway. Beyond the stairway are two of the most interesting rooms in the building, a hall looking out upon the plaza, and another, adjoining, having a delightful prospect northward. These rooms not only contain fine tiling and mural decorations, but some notable paintings. In the former are a portrait of John C. Calhoun, and Moran's celebrated pictures of the cañons of the Colorado and of the Yellowstone, which were



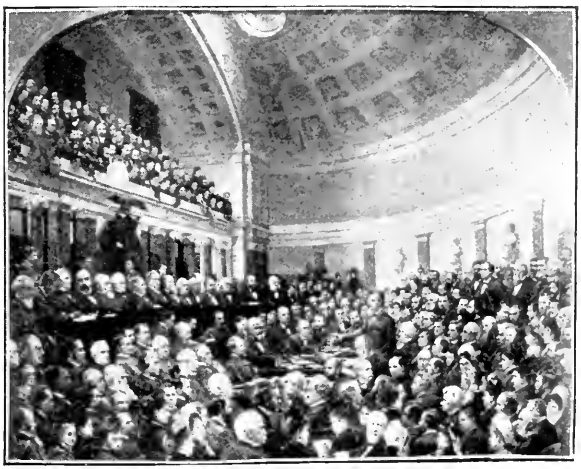
THE CHASM OF THE COLORADO.— Painting by Thomas Moran.

painted from actual studies, and sold to the Government for $10,000 each. Those familiar with these marvelous regions of the country know that the coloring is by no means too vivid, and that the drawing is highly expressive. This room opens into the gallery for Senators' families, the first and second seats of which are reserved for the President and Vice-President, and their friends.

The adjoining hall (from which opens a ladies' retiring-room, with a woman attendant) has the painting representing the encounter between the Monitor and Merrimac, painted by Halsall, and purchased in 1877 for $15,000, the only exception to the rule that no reminder of the Civil War shall be placed in the Capitol, an exception due to the fact that this was in reality a drawn battle, where the courage of the contestants was conspicuously equal, and where the naval methods of the world were revolutionized. Its historical interest is therefore world-wide. Here also are portraits of Lincoln and Garfield, in Italian mosaic, the gift of Signor Salviati of Venice, Italy; a portrait of Charles Sumner, by W. Ingalls, dated 1870; and one of Gen. John A. Dix, by Imogene Robinson Morrell, dated 1883. It was John A. Dix, afterward a Major-General, Senator, and Governor of New York, who, when Secretary of the Treasury in 1861, sent to one of his special agents in Louisiana the famous order containing the words: "If anyone attempts to haul down the American flag shoot him on the spot," which so thrilled patriotic hearts. Here also are several busts of high artistic excellence, as well as historic interest. These are of Kosciusko, the Hungarian patriot, by H. D. Saunders; of Count Pulaski, Polish soldier of the Revolution, by H. D. Mochowski; of Thomas Crawford, the sculptor, by Gogliardi, and a marble head of Bee-Shee-Kee, a Chippewa Indian.

Paintings and Portraits.

Busts.



THE ELECTORAL COMMISSION.
Painting by Mrs. Cornelia A. Fassett. In Lobby of Senate Gallery.

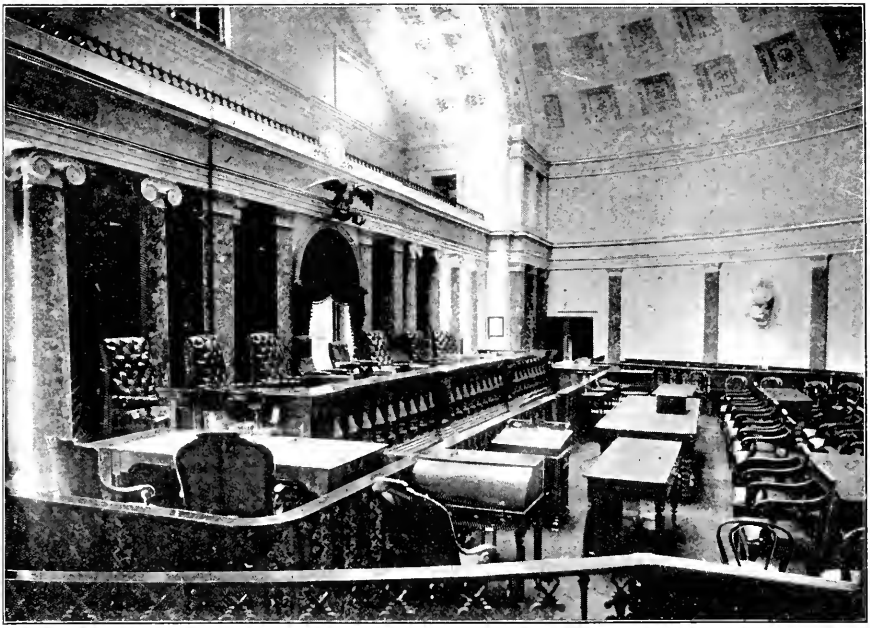
A small special elevator makes this room directly accessible from the basement; and descending by it, or by the eastern grand stairway, to the main floor, one walks to the main corridor, where, upon the wall at the western end, hang beautiful portraits of Thomas Jefferson, a copy from an original by Thomas Sully, and of Patrick Henry, a copy by Matthews, from an original by Sully, an eminent painter of portraits and historical pictures, who died in Boston in 1872. The portraits on the eastern wall have already been described. The survey of the Senate wing has now been finished, and the Supreme Court Chamber is next to be inspected. This is reached by the main passageway leading from the Senate to the rotunda. Here, as soon as the older part of the building is entered, one comes to the door of the Supreme Court, guarded by an attendant who will admit visitors upon all proper occasions.

Beginning with the resort of the populace in the rotunda, the visitor has now inspected in succession the halls of the lower and upper house of Congress, and now concludes with the tribunal which passes upon the validity of the laws they pass. To sit at the rear of this old hall when the court is in session, as happens five days in the week, during the greater part of the year, is an impressive experience.

The Supreme Court of the United States now occupies the chamber in the old Capitol designed for the Senate, and occupied by that body from 1800 until the completion of the new wing in 1859. Previously it sat in the hall, prepared for it, beneath this one.

Supreme Court.

This chamber was designed by Latrobe, and its general resemblance to the old Hall of Representatives (Statuary Hall) will be noted, but it is smaller, measuring 75 by 45 feet wide, and 45 feet high to the zenith of the low half-dome. Beneath the wide arch of



SUPREME COURT CHAMBER.

the rear wall is a row of columns of variegated gray Potomac marble, with white Ionic capitals, in the center of which was placed the chair of the President of the Senate, draped, as now, by crimson curtains and surmounted by a hovering eagle. On the dais below him were the desks of the clerks, where now stands the long "bench" of the most august court in the land. At the right of the "bench" is the clerk of the court, at the left the Marshal; and the tables of the Attorney-General, official reporters, stenographers, and counsel legally admitted to practice here, occupy the semicircular carpeted "bar" formerly covered by the desks of Senators. In the rear are public seats; but the light iron galleries formerly built overhead have been removed, and the walls, with their marble pilasters and busts of past Chief Justices, are now wholly visible. The list of busts is as follows: At the left of the clock (as you face the Court), (1) John Jay (1789 to 1795). (2) Oliver Ellsworth (1796 to 1799). (3) Roger B. Taney (1835 to 1864). (4) Morrisson R. Waite (1874 to 1888). On the right of the clock: (1) John Rutledge (an Associate Justice nominated in 1795, but never confirmed). (2) John Marshall (1801 to 1835). (3) Salmon P. Chase (1865 to 1873). The Justices, who, upon court days, enter in procession precisely at noon, wearing the voluminous black silk gowns which alone remain in the United States of the traditional costume of the English judiciary, sit in a prescribed order of seniority. In the center is the Chief Justice; upon his right hand is the Associate Justice longest in service, and beyond him the second, third, and fourth; and then, upon the left of the Chief Justice, the fifth, sixth, seventh, and eighth, or youngest in rank of appointment. The court is at present composed as follows, in order of seniority: The Chief Justice, Melville W. Fuller, appointed in 1888; Associate Justices, John M. Harlan, 1877; Horace Gray, 1881; David J. Brewer, 1889; Henry B. Brown, 1891; George Shiras, Jr., 1892; Edward D. White, 1894; Rufus Peckham, 1895; and Joseph McKenna, 1898.

Busts of Justices.

The robing-room, where the Justices meet informally and don their robes, is a handsome parlor, with much antique furniture, west of the corridor, and is adorned with some notable portraits of the Chief Justices of the past. The portrait of John Jay, by Gilbert Stuart, represents him arrayed in a black satin robe with broad scarlet facings. It was a gift to the court by his grandson, John Jay, late Minister to Austria. That of Taney, by Healy, was presented by the Washington Bar Association. The portrait of Chief Justice

Robing-room.

Marshall is by Rembrandt Peale, and was presented to Chief Justice Chase by the Bar of New York, and at his death was bequeathed by him to the Supreme Court.

Neighboring rooms are devoted to court officers and clerks. The entrance to the Senate Library, on the floor above, is nearly opposite to the Supreme Court.

A short corridor (from which opens the winding stairway that leads to the top of the dome) conducts you from the door of the Supreme Court into the rotunda, and completes the tour of the Capitol.

The western front of the Capitol is directly reached by leaving the rotunda through the western door and passing downstairs beneath the apartment formerly occupied by the Library of Congress, when you will emerge upon the terrace.

Western Front.

Looking back, you perceive the pillared and harmonious addition made to the original design of the building for the accommodation of the Library of Congress. It was first erected and occupied in 1824, after designs by Latrobe. In 1851 it was burned out, over 30,000 books and some valuable paintings being lost. Its restoration was immediately begun by Thomas U. Walter, who added the two side halls, expending $300,000 in the reconstruction. The library was moved in 1897 to the magnificent building east of the Capitol grounds described in the next chapter.

The terrace is a broad esplanade, separated from the basement of the building by a kind of moat, which permits light and air to enter the lowest story, and adds largely to the solidity and architectural grandeur of the Capitol when viewed from below. Underneath this terrace are a series of casemate-like apartments, which were put to a novel use during the early days of the Civil War, when this part of the building had just been put into form.

The Capitol in war time was a citadel. Its halls and committee-rooms were used as barracks for the soldiers, who barricaded the outer doors with barrels of cement between the pillars; its basement galleries were converted into storerooms for army provisions; and the vaults under this terrace were converted into bakeries, where 16,000 loaves of bread were baked every day for many months. In Harper's excellent "Cyclopædia of United States History," p. 947, may be seen a picture of this service, with the smoke pouring out of improvised chimneys along the outer edge. The "bakeries" are now clerks' offices and congressional committee-rooms.

STATUE OF CHIEF JUSTICE JOHN MARSHALL.
By W. W. Story.

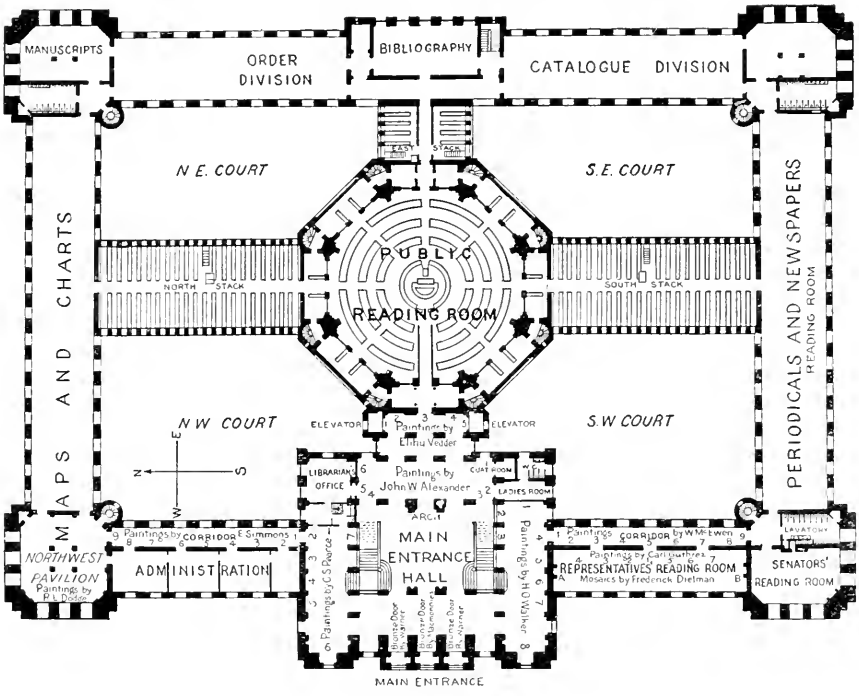
Marshall Statue.

Broad flights of stairs, parting right and left about a fountain, lead down to a lower terrace, in the center of which is the bronze sitting figure of Chief Justice John Marshall. The artist is the renowned American sculptor, Wm. W. Story, who died in Rome in 1895. This statue, which was executed in Italy, was presented to the United States by members of the bar, while Congress supplied the pedestal. It was erected in 1884, and cost $40,000. The Chief Justice, whose portrait is said to be an excellent one, is represented as seated in his accustomed court-room chair and wearing his official robe, while his open hand appears to be a gesture enforcing some evident truth or benign decision. Each side of the marble pedestal bears a group in low relief — one, "Minerva Dictating the Constitution to Young America," and the other, "Victory Leading Young America to Swear Fidelity on the Altar of the Union."

From this statue broad walks descend to Pennsylvania Avenue and the Naval Mounment on the right and to Maryland Avenue and the Garfield Monument on the left.

THE LIBRARY OF CO

RESS. — From the Capitol.



FIRST STORY PLAN.

THE LIBRARY OF CONGRESS.

Floor Plans Prepared under the Direction of Mr. Bernard R. Green, Superintendent of the Library Building and Grounds.

First Story.

MAIN ENTRANCE HALL.

Paintings by John W. Alexander. (The Evolution of the Book.)

1. The Cairn.
2. Oral Tradition.
3. Egyptian Hieroglyphics.
4. Picture Writing.
5. The Manuscript Book.
6. The Printing Press.

Paintings by Charles Sprague Pearce.

1. The Family.
2. Recreation.
3. Study.
4. Labor.
5. Religion.
6. "Give Instruction Unto Those Who Cannot Procure It for Themselves."
7. Rest.

Paintings by Elihu Vedder

1. Anarchy.
2. Corrupt Legislation.
3. Government.
4. Good Administration.
5. Peace and Prosperity.

MAIN ENTRANCE HALL *Continued.*

Paintings by H. O. Walker.

1. Lyric Poetry.
2. Comus.
3. Adonis.
4. Ganymede.
5. Endymion.
6. The Boy of Winander.
7. Uriel.
8. "The Poets Who on Earth Have Made Us Heirs of Truth and Pure Delight by Heavenly Lays."

CORRIDOR LEADING SOUTH FROM MAIN ENTRANCE HALL.

Paintings by W. McEwen.

1. Paris.
2. Jason.
3. Bellerophon.
4. Orpheus.
5. Perseus.
6. Prometheus.
7. Theseus.
8. Achilles.
9. Hercules.

REPRESENTATIVES' READING-ROOM.

Mosaics by Frederick Dielman.

A Law.
B History.

Ceiling Paintings by Carl Gutherz.

1. Creation of Light.
2. Light of Excellence.
3. Light of Poetry.
4. Light of State.
5. Research. The Light of.
6. Truth. " "
7. Science. " "

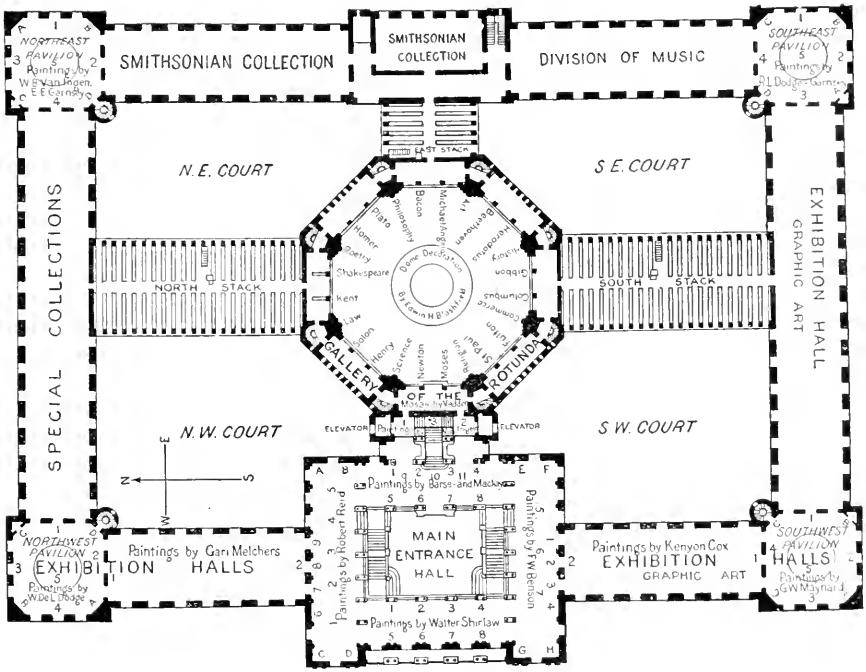
CORRIDOR LEADING NORTH FROM MAIN ENTRANCE HALL.

Paintings by Edward Simmons.

1. Melpomene.
2. Clio.
3. Thalia.
4. Euterpe.
5. Terpsichore.
6. Erato.
7. Polyhymnia.
8. Urania.
9. Calliope.

NORTHWEST PAVILION.

Paintings by R. L. Dodge.



SECOND STORY PLAN.

Second Story.

MAIN ENTRANCE HALL.

Paintings by Walter Shirlaw.
1. Archeology.
2. Botany.
3. Astronomy.
4. Chemistry.
5. Geology.
6. Mathematics.
7. Physics.
8. Zoölogy.

Paintings by George R. Barse, Jr.
1. Lyrica.
2. Tragedy.
3. Comedy.
4. History.
5. Erotica.
6. Tradition.
7. Fancy.
8. Romance.

Paintings by William A. Mackay.
9. Atropos.
10. Lachesis.
11. Clotho.

Paintings by Robert Reid.
1. Taste.
2. Sight.
3. Smell.
4. Hearing.
5. Touch.
6. Wisdom.
7. Understanding.
8. Knowledge.
9. Philosophy.

Paintings by F. W. Benson.
1. Spring.
2. Summer.
3. Autumn.
4. Winter.
5. Aglaia.
6. Thalia.
7. Euphrosyne.

Pompeiian Panels by G. W. Maynard.
A Fortitude.
B Justice.
C Concordia.
D Industry.
E Patriotism.
F Courage.
G Temperance.
H Prudence.

Paintings by W. B. Van Ingen.
1. L'Allegro.
2. Il Penseroso.

Mosaic by Elihu Vedder.
3. Minerva.

CORRIDOR LEADING SOUTH FROM MAIN ENTRANCE HALL.

Paintings by Kenyon Cox.
1. The Sciences.
2. The Arts.

SOUTHWEST PAVILION.

Paintings by G. W. Maynard.
1. Adventure.
2. Discovery.
3. Conquest.
4. Civilization.
5. Courage—Valor—Fortitude—Achievement.

Medallions by Bela L. Pratt.
A Seed.
B Bloom.
C Fruit.
D Decay.

SOUTHEAST PAVILION.

Paintings by R. L. Dodge.
1. Earth.
2. Water
3. Fire.
4. Air.

Painting by Elmer E. Garnsey.
5. Ceiling Disc.

Medallions by Bela L. Pratt.
A Ver.
B Aestas.
C Autumnus.
D Hiems.

CORRIDOR LEADING NORTH FROM MAIN ENTRANCE HALL.

Paintings by Gari Melchers.
1. War.
2. Peace.

NORTHWEST PAVILION.

Paintings by William de L. Dodge.
1. Science.
2. Art.
3. Music.
4. Literature.
5. Ambition.

Medallions by Bela L. Pratt.
A Spring.
B Summer.
C Autumn.
D Winter.

NORTHEAST PAVILION.

Paintings by W. B. Van Ingen.
1. Agriculture and Interior Departments.
2. War and Navy Departments
3. Justice and Post Office Departments.
4. Treasury and State Departments.

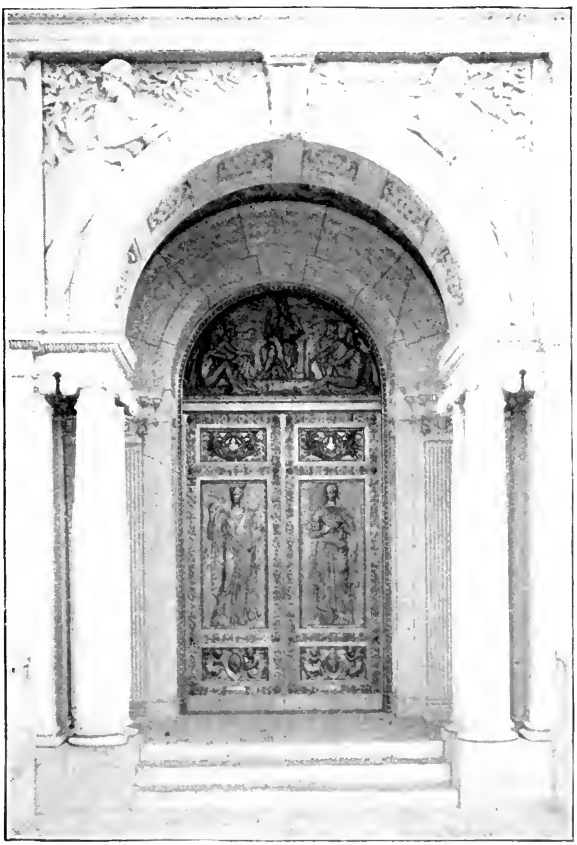
Painting by Elmer E. Garnsey.
5. Ceiling Disc.

Medallions by Bela L. Pratt.
A Spring.
B Summer.
C Autumn.
D Winter.

"MINERVA."— Marble Mosaic by Elihu Vedder.

III.

THE LIBRARY OF CONGRESS.



BRONZE DOOR "TRADITION."—Main Entrance.
By Olin L. Warner.

Origin of Library.

The Library of Congress, which originated with the purchase in London in 1802 of some 3,000 books of reference, was used as kindling material by the vandals who gleefully burned the Capitol and its records in 1814. A new foundation was laid by the purchase of Thomas Jefferson's private library, and in 1851 the collection had increased to 60,000 volumes, when half of it, or more, was again swept away by fire. After this damage was repaired by the reconstruction of the western front of the Capitol, the growth was rapid, and the shelf-room speedily overflowed.

The arrangement by which the library received and continues to receive all the publications acquired by the Smithsonian system of international exchanges, the Peter Force* and Doctor Toner historical collections of rare books, pamphlets, engravings, etc., and the steady accumulations under the action of the copyright law have been the principal nuclei. Congress was very liberal to the library in its earlier days, and now makes large annual appropriations for its support. It now contains over 1,000,000 books and pamphlets alone, and nearly half a million pieces of music, maps, prints, photographs, manuscripts, etc.

*Peter Force was born in 1790, became a prominent printer in New York, and settled in Washington in 1812, where he died in 1868, after a useful life as printer, editor, and publicist. He collected an immense amount of material for a documentary history of the American colonies and Revolution, of which nine volumes were published. His collection of documents, manuscripts, pamphlets, pictures, etc., was bought by the Government for $100,000.

This collection is very rich in history, political science, jurisprudence, and books pamphlets, and periodicals of American publication, or relating in any way to America

Treasures.

At the same time the library is a universal one in its range, no department of literature or science being unrepresented. The public are privileged to use the books within the library rooms, while members of Congress and about thirty officials of the Government only may take them away. The library is open every day (Sundays excepted), from 9 o'clock in the morning until 10 o'clock at night, and the evening is an exceedingly favorable time to see it.

As long ago as 1872 efforts were made to provide the library with a separate building; but it was not until 1897 that this laudable purpose was accomplished. The fact that the Librarian has charge (since 1870) of the copyright business of the Government, and that this library is given and compelled to receive two copies of every book, picture, or other article copyrighted, makes its growth as rapid and steady as the progress of the American press, and enforces the need for ample space. Innumerable difficulties and chimerical schemes were overcome before Congress at last purchased — by condemnation, for it was covered with dwelling-houses — the present site (ten acres, east of the Capitol grounds) for a new Library of Congress, paying $585,000 for the property. Work was begun in 1886, but not much was accomplished until 1888–9, when the work was placed in the hands of Gen. T. L. Casey, Chief of Engineers, U. S. A., under whose charge, and the superintendence of Bernard R. Green, C. E., the magnificent edifice was perfected in 1897. The architectural plans, originally by J. J. Smithmeyer and Paul J. Pelz, were modified later by E. P. Casey, who completed the building and its decoration. As to the interior, Mr. Casey was assisted by Elmer E. Garnsey, in charge of the color decorations, and by Albert Weinert as to the stucco work; both gentlemen should receive credit for much beautiful unsigned work.

The style is Italian renaissance modified; and the result is one of the noblest edifices externally, and the most artistic one inside, of all the grand buildings at the Capitol. Its

Architecture and Style.

ground plan is an oblong square, inclosing four courts and a rotunda. Its outside dimensions are 470 by 340 feet, and it covers three and three-quarters acres of ground. The material is Concord (N. H.) granite, exteriorly, and enameled brick within the courts, while the framework is of steel, and the walls interiorly are encased and decorated wholly by stucco and marble. The octagonal rotunda, lighted by the four courts, is built of gray Maryland granite, and crowned by a roof-dome of copper, the dome heavily gilded, and terminating, 195 feet above the ground, in a gilded torch of Learning. The general effect of such a building is of massiveness disproportionate to height, but this is relieved by "pavilions" at the corners, by elaborate entrances, numerous windows, and the high ornamentation of the exterior cornices, window-casings, etc.

Decorations.

The decorations are wholly the work of American architects, painters, and sculptors, more than fifty of whom participated in the work; so that the library is an exhibit and memorial of the native art and ability of the citizens of the United States.

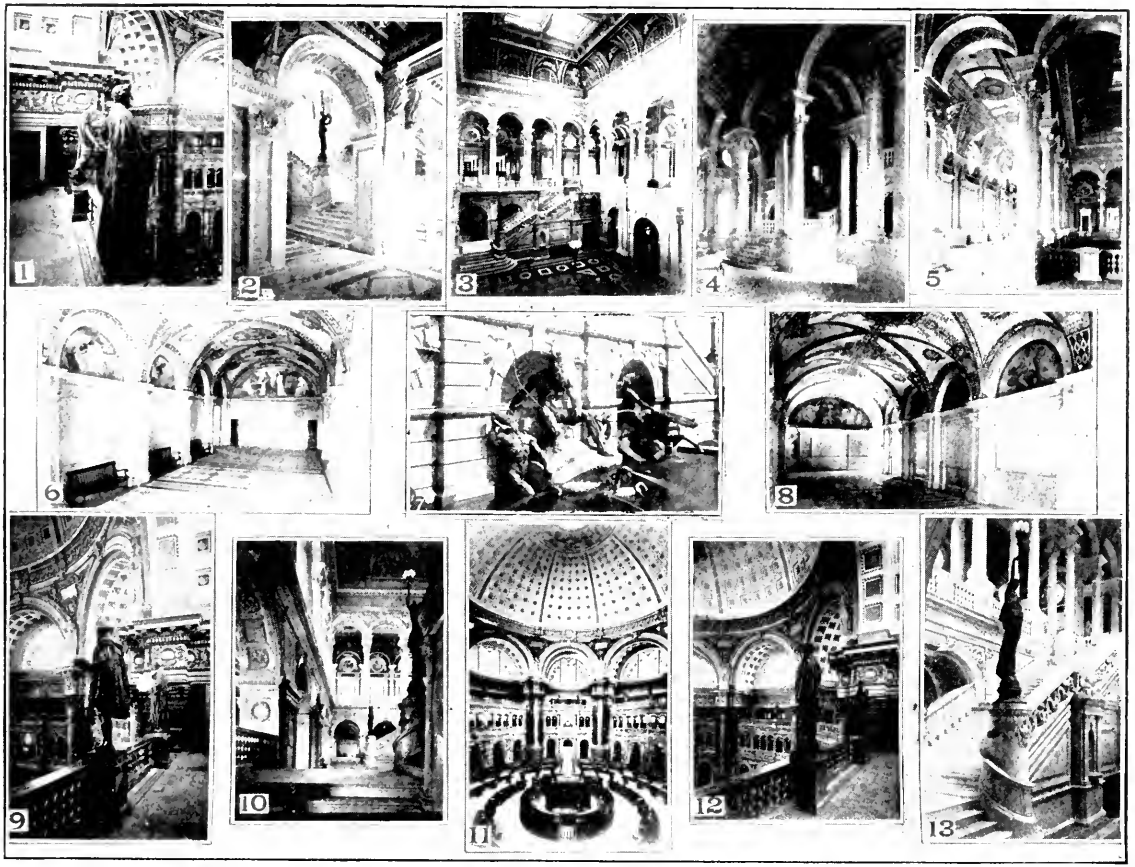
Approaches, Entrance, and Vestibule.

The Approaches and Entrance to the library are on the western front, facing the Capitol, where a grand staircase leads up to doorways of the central pavilion admitting one upon the main floor.

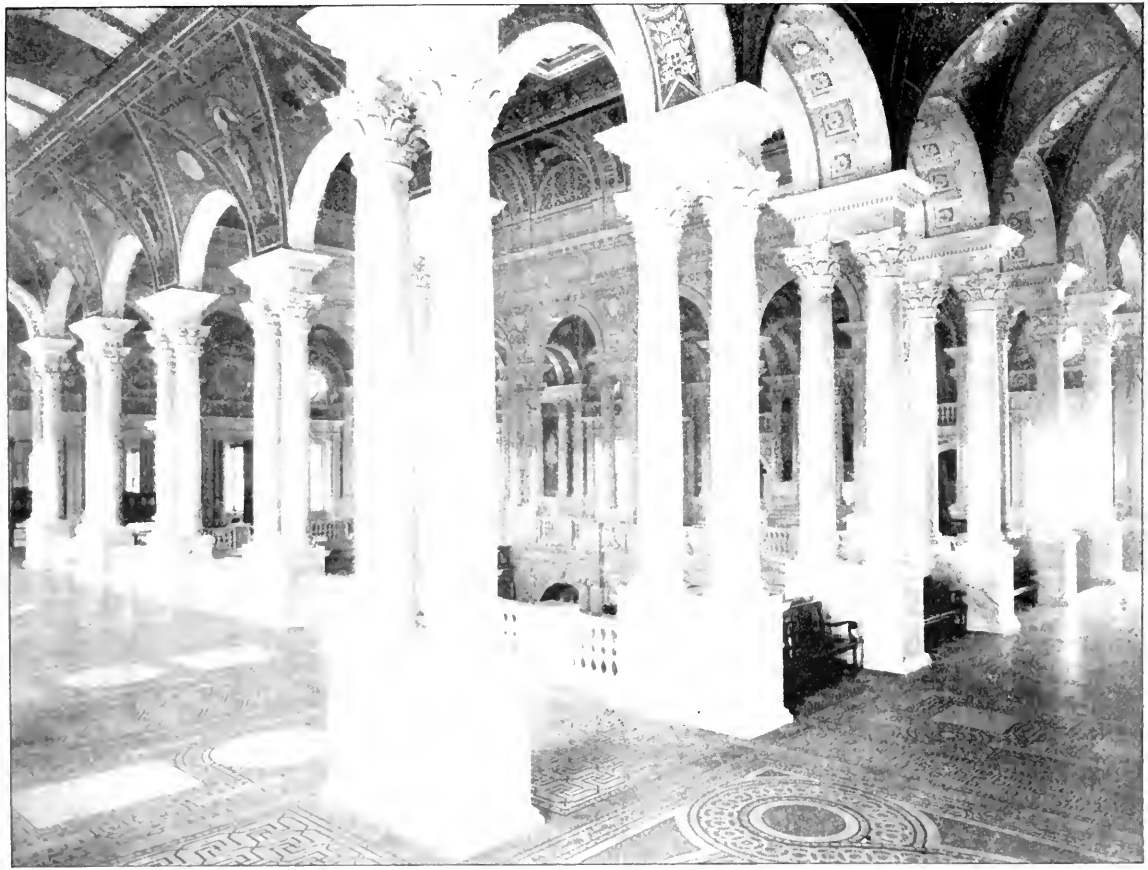
Entrance.

The basement may be entered by a door beneath this staircase, and an elevator will be found by which the visitor may ascend to the top of the building; but the most interesting and proper approach is by ascending the grand staircase to the main entrance.

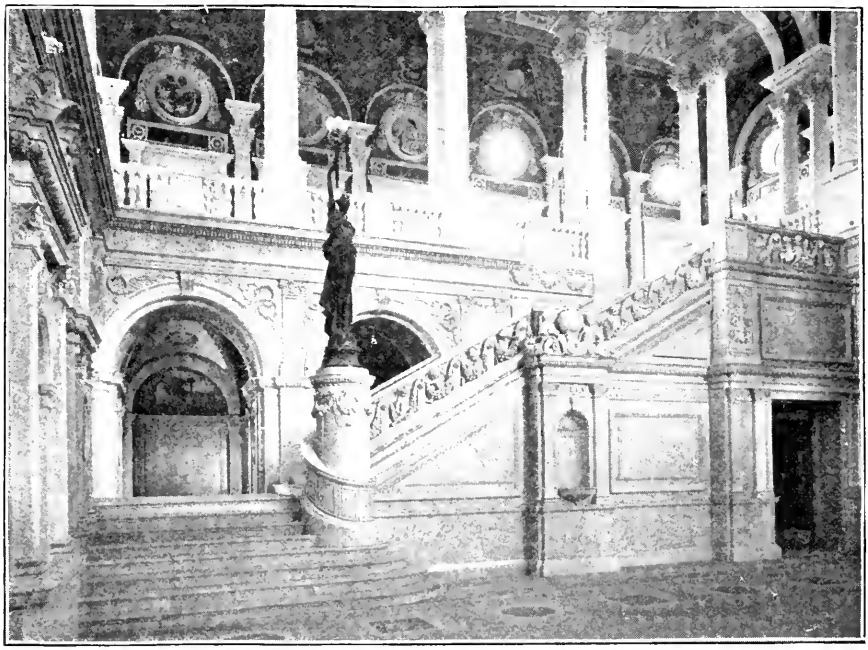
ROTUNDA OF PUBLIC READING-ROOM.



IN THE LIBRARY OF CONGRESS.



MAIN ENTRANCE HALL. SECOND FLOOR.



GRAND STAIRCASE.— Main Entrance Hall.

A survey of the façade should be made before doing so, not only to gain a general idea of the architecture, but especially to note the ethnological heads carved upon the keystones of the thirty-three arched windows, since these are a novel innovation upon the gorgons, etc., usually employed in such places. These heads are studied and accurate types of the principal races of mankind, modeled by H. J. Ellicott and Wm. Boyd, under the criticism of Prof. O. T. Mason of the National Museum; they are as important as they are novel, and are grouped according to kinship.

Racial Heads.

The first thing to attract attention, however, is the fountain, on the street front of the staircase, which was designed by R. H. Perry and is the most elaborate thing of its kind in the country. Its broad semicircular basin contains a dozen bronze figures grouped upon natural rocks half hidden in niches of the terrace, representing a group of Tritons and creatures of the sea attendant upon Neptune, the presiding genius of the sea-world. From their mouths or from the "wreathed horns" they are blowing spout jets of water. The central figure is a colossal image of the kingly old sea-god, and on each side sea-nymphs bestriding spirited sea-horses are heralding his glory. Sea serpents, turtles, and other denizens of the deep play about his feet and throw cross-lines of water that catch the sunlight at every angle.

Perry Fountain.

Passing up the flights of broad granite steps, we see that the front of the central pavilion consists of three entrance arches, surmounted by a portico, and against its circular upper windows are placed nine portico busts of great literati, as follows, beginning on the left: Demosthenes, Scott, Dante (by Herbert Adams), Goethe, Franklin, Macaulay (by F. W. Ruckstuhl), Emerson, Irving, Hawthorne (by J. Scott Hartley). The balustrades bear splendid bronze candel-

Portico.

abra, modeled by Bela L. Pratt, which illuminate the stairway at night; and the same sculptor modeled the fine carvings over the three entrance arches, in which *Literature*, *Science*, and *Art* (reading, as always in this book, from left to right) typified by pairs of life-size figures leaning against the curve of the arches, and accompanied by appropriate symbols — a writing tablet and a book, the torch of knowledge and a globe, and the mallet of sculpture and palette and brush of painting, respectively.

Bronze Doors.

The bronze doors within the entrance arches admit us to the main entrance hall of the Library. These doors are worthy of study, and together embody the development of recorded knowledge from prehistoric oral tradition and bardic tales to the modern preservation of history and science by printing.

The first door, at the left, means *Tradition*, and its tympanum was modeled by the late Olin T. Warner, in a manner suggesting a wise woman of prehistoric times relating the traditions of her ancestors to an eager child. Among her auditors are an American Indian (whose face is that of Joseph, chief of the Nez Percés), a Norseman, a man of the stone age, and a shepherd, representative of the pastoral races. Imagination and Memory are depicted in the panels on the left and right valves of the door itself.

With a similar idea Mr. Warner also figured a woman, over his door at the right, teaching children the *Art of Writing*, while the four peoples of the world — Egyptian, Jew, Christian, and Greek — whose literatures have been most influential, are typified in attentive figures. On the double door are Research at the left, and Truth, with symbolic mirror and serpent at the right. This door was unfinished at the time of Mr. Warner's death and was completed by Adams.

In the tympanum of the central door, by Frederick Macmonnies, is typified the *Art of Printing*. Minerva, goddess of learning, is sending books to the world by her winged messengers; while Pegasus, the embodiment of poetry, and the filial stork and emblems of the printer's art (*ars typographica*) are seen at the left and right. The female figures upon the double door stand for The Humanities and Intellect.

Vestibule.

These doors admit the visitor to a corridor stretching along the west front of the pavilion, forming a vestibule. This extends between piers of Italian marble supporting arches, against which, on heavy brackets, are repeated pairs of figures, almost detached from the wall — Minerva in War, and Minerva in Peace, the former bearing a sword and torch, the latter a scroll and globe. The electric lamp standard between them is a Greek altar. These figures were modeled by Herbert Adams, and are justly among the most admired ornaments in the whole edifice. Like the elaborate ceiling, and all other ornaments here, they are modeled in stucco, which is lavishly touched with gold.

Main Entrance Hall.

Main Entrance Hall.

Passing on through the screen of arches one enters the Main Entrance Hall. This is a vast square well, occupying the center of the rectangular pavilion, and containing the magnificent stairways that lead to the second floor and to the rotunda gallery. Its floor is a lovely mosaic of colored marbles, surrounding a brass-rayed disk showing the points of the compass; and this floor, as elsewhere, is made to harmonize in design and tint with the remainder of the decoration. The farther (eastern) wall is broken by a noble Ionic doorway, forming a sort of triumphal arch, whose entablature is inscribed with the names of the builders; it admits, by a passage described elsewhere, to the Public Reading-room, and the carved figures (by Warner) on its arch personify Study — on the left a youth eager to learn, on the right an aged man contemplating the fruits of knowledge.

Overhead, the hall is open to the roof, seventy-two feet above, where richly tinted skylights pour a flood of sunshine down upon the shimmering surfaces, giving an ethereal lightness and beauty to the really massive architecture that is peculiarly effective and charming. Everything is white Italian marble, and lavishly adorned with sculpture, all the work of Philip Martiny. On either side rise the grand staircases, circling about elaborate newel-posts that support bronze light-bearers (also modeled by Martiny), and sloping upward beside piers whose arches are exquisitely adorned with rose wreaths and leafy branches. Each of the solid balustrades bears a procession of nude figures of infants, or elves, connected by garlands, and each representing by its symbols some art, industry, or idea. On the right (south) from the bottom up, go a Mechanician, a Hunter, Bacchus, a Farmer, a Fisherman, Mars, a Chemist, and a Cook; on the left, a Gardener, a Naturalist, a Student, a Printer, a Musician, a Physician, an Electrician, and an Astronomer. Outside of these, perched upon pilasters of the buttresses (one on each side), are charming groups illustrating the continents and their inhabitants by globes showing the Old World and the New, and their peoples. On the right, or south side of the hall, beside the map of Africa and America, sit two chubby boys — one in the feather headdress and other accouterments of an American Indian, and the other showing the dress and arms of an African. Opposite, beside their globe, are similar boys, personifying Asia, in Mongolian robes, and Europe, in classic gown surrounded by types of civilization indicating the pre-eminence of the Caucasian race in Architecture, Literature, and Music. Figures of children are also set in relief upon the balustrade of the top landing on each side, those above the south staircase signifying Comedy, Poetry, and Tragedy; and those opposite, Painting, Architecture, and Sculpture. All of these little figures are accompanied by symbolic accessories, so that here, as usually elsewhere in this highly thoughtful scheme of decoration, close study is required to gain the full extent of the artist's meaning — study that will be rewarded by a perception of artistic harmony.

Martiny Sculptures.

The ceiling of the Main Entrance Hall is coved and elaborately ornamented with carving and stucco work, among which are placed tablets bearing the names of illustrious authors, and a great number of symbols of the arts and sciences.

Ceiling.

First Floor Halls and Corridors.

Surrounding the Main Entrance Hall runs a rectangle of corridors or halls forming vaulted and richly adorned passageways around the interior of the first floor of the pavilion, and admitting to various rooms. They are paneled in white marble to the height of eleven feet; their floors are laid in harmonious patterns of Italian white, Vermont blue, and Tennessee red-brown marbles, and their vaulted ceilings are covered with marble mosaics from cartoons by H. T. Schladermundt, after designs by E. P. Casey. Hence these halls are sometimes called the mosaic vaults. Tablets bearing the names of literati, and various trophies, are also pleasingly introduced; and at intervals upon the walls semicircular spaces or tympanums are utilized for some of the most brilliant and interesting paintings in the building. It would be well to make the circuit of these halls before going elsewhere.

First Floor Halls.

The West Hall is the Entrance Vestibule already described.

The South Hall lies at the right of the south staircase, and is beautified by paintings (in oil on canvas, glued to the wall by a composition of white lead — as is the case with most of the other mural paintings here) by H. O. Walker, illustrating *Lyric Poetry*.

The principal one is upon the large tympanum at the east end, and represents Lyric Poetry standing in a wood striking a lyre, and surrounded by Pathos, Truth (nude of

"AMERICA AND AFRICA." Detail of Grand Staircase. Philip Martiny, Sculptor.

"EUROPE AND ASIA."—Detail of Grand Staircase. Philip Martiny, Sculptor.

course), Devotion, Beauty, and playful Mirth. In the smaller spaces Mr. Walker has painted "flushed Ganymede . . . . half buried in the eagle's down," the Endymion of Keats' poem, lying on Mt. Patmos, under the glance of his lover Diana (the moon); The Boy, of Wordsworth's well-known poem; Emerson, as typified in his poem "Uriel"; Milton as suggested by "Comus," particularly the lines —

Walker Paintings.

> Can any mortal mixture of earth's mold,
> Breathe such divine, enchanting ravishment?

The next illustrates the "Adonis" of Shakspere; and a broad border of figures portraying Wordsworth's lines:

> The poets, who on earth have made us heirs
> Of truth and pure delight by heavenly lays!

The names tableted on this border are of the great lyric poets — Longfellow, Lowell, Whittier, Bryant, Whitman, and Poe (American), and Browning, Shelley, Byron, Musset,

LYRIC POETRY.— By H. O. Walker.

Hugo, Heine, Theocritus, Pindar, Anacreon, Sappho, Catullus, Horace, Petrarch, and Ronsard.

At its east end this hall opens at right angles to the south, where a corridor extends along the interior of the building, looking out upon the southwest court to the reading-rooms reserved for Senators and Representatives, and also to the public reading-room or periodical room. This corridor was given to Walter McEwen to decorate, and he chose subjects from Greek mythology.

McEwen Paintings.

Each painting gives an incident characterizing a myth, as follows, from north to south: 1. *Paris*, who won Helen by giving the prize of beauty to Venus, sitting at her home and conversing with her father, Menelaus, King of Sparta, preparatory to taking Helen back with him to Troy.

2. *Jason* recruiting his Argonauts for the voyage to recover the Golden Fleece, beneath which is inscribed:

> One equal temper of heroic hearts made weak by time and fate,
> But strong in will to strive, to seek, to find, and not to yield.

3. *Bellerophon* accepting from Minerva the bridle for his winged horse Pegasus, by whose aid he is to slay the Chimæra.

4. *Orpheus* slain by the Mœnads, or priestesses of Bacchus, in one of their orgies, because he would not play upon his marvelous lyre hymns of praise to Bacchus.

> A glorious company, the flower of men to serve as model
> For the mighty world, and be the fair beginning of a time.

5. *Perseus* turning to stone Polydetes and his court, by means of the head of the Gorgon Medusa.

6. *Prometheus* warning his brother Epimetheus against accepting the mischievous Pandora from the gods; but the admonition was not heeded, Pandora's box was opened, and all the ills of the world let loose. The inscription is:

> To the souls of fire, I, Pallas Athena, give more fire;
> And to those who are manful, a might more than man's.

7. *Theseus*, who had killed the Minotaur and rescued Ariadne from Crete, is here about to desert her on the island of Naxon at the command of Minerva.

8. *Achilles* discovered by Ulysses at the court of the King of Scyros, where he had been sent by his mother to grow up among the women in order to keep him from the dangers of war. Beneath it are the lines from Byron's "Childe Harold":

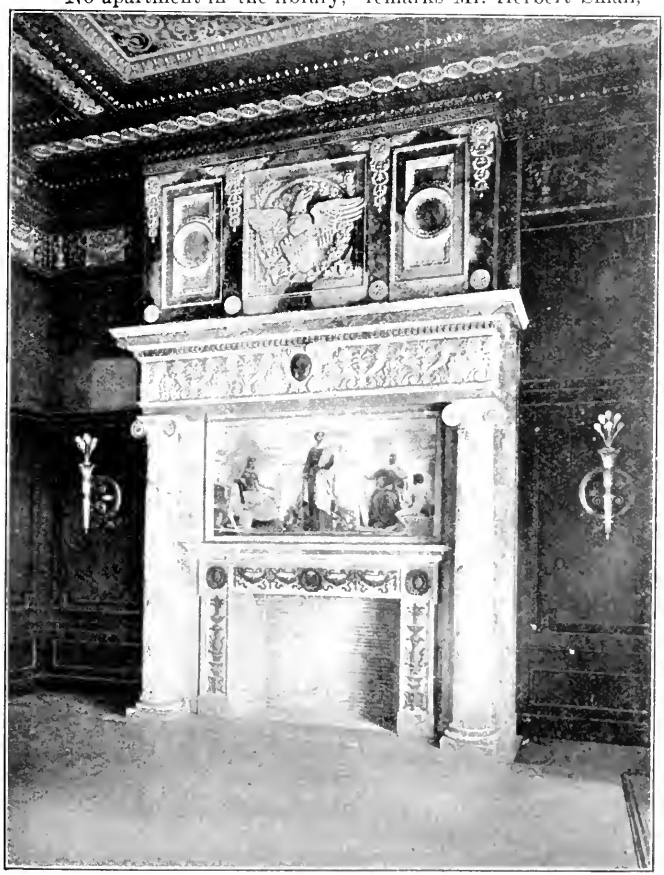
> Ancient of days, august Athena, where are thy men of might, thy grand
> In soul? Gone — glimmering through the dream of things that were.

9. *Hercules* in the guise of a woman spinning for Omphale, Queen of Lydia.

The House Reading-room, opening from this corridor, is exclusively for the use of members of the House of Representatives.

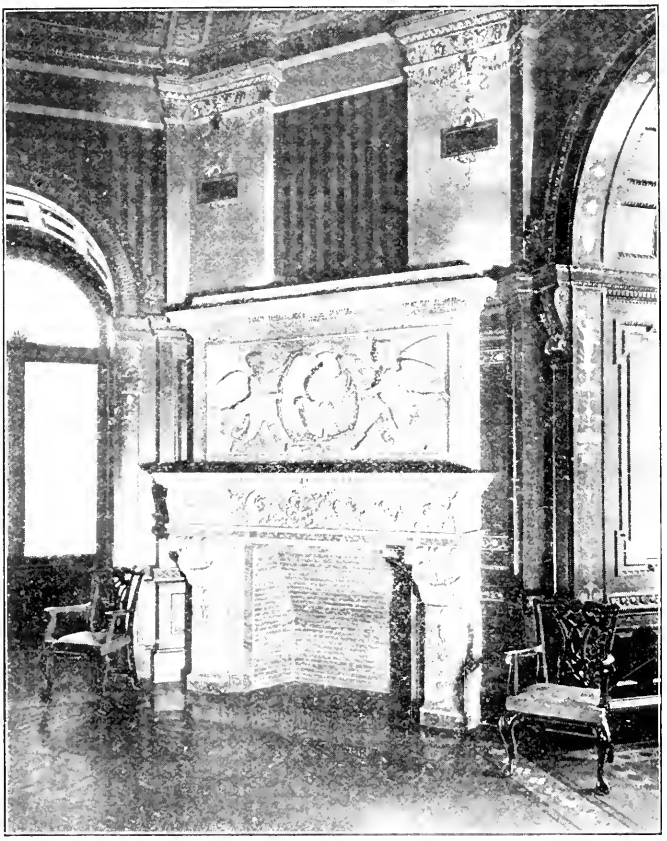
"No apartment in the library," remarks Mr. Herbert Small, "is more lavishly and sumptuously ornamented. The floor is dark quartered oak; the walls have a dado of heavy oak paneling about eleven feet high; and the deep window arches are finished entirely in the same material. Above the dado the walls are hung with olive green silk. The ceiling is beamed and paneled, and is finished in gold and colors, with painted decorations in the panels, and encrusted conventional ornament in cream white long the beams. Over the three doors are carved oak tympanums, by Mr. Charles H. Niehaus, comprising two designs — the first of a central cartouche

Representatives' Reading-room.



MANTEL IN HOUSE READING-ROOM.
Mosaic Panel, "History," by Frederick Dielman.

bearing an owl, and supported on either side by the figure of a seated youth; the other, the American Eagle flanked by two cherubs. At either end of the room is a magnificent mantel of Siena marble. Over the fireplace is a large mosaic panel by Mr. Frederick Dielman, representing at one end of the room, *Law*, and at the other, *History*. Above is a heavy cornice supported on beautiful columns of Pavanazzo marble, the general color of which is gray instead of yellow, but with a system of veining which agrees very well with that of the Siena. In the center of the cornice is a small cartouche of green onyx in the mantel to the south, and of labradorite or labrador spar in the other, the latter stone being remarkable for its exquisite gradations of deep peacock blue, continually changing with the light and the point from which it is seen."



MANTEL IN SENATE READING-ROOM.— Panel by Herbert Adams.

The mosaics above the fireplaces, from cartoons by Dielman, were made in Venice, and are superior examples of this exquisite and peculiar art whose home is in northern Italy. They should be contemplated thoughtfully. The ceiling paintings, by Carl Gutherz, filling seven panels, should also be closely studied, beginning with the central one. The series idealizes the *Spectrum of Sunlight*. In the center is the first, yellow — the Creation of Light; second, next north, orange — the Light of Intelligence; third, red — the Light of Poetry; fourth, violet — Light of State, the United States being regarded as embodying the highest expression of government, and suitably represented by the violet color, which is formed by a combination of red, white, and blue; next in order (south of the center) follow green — Research; blue — Truth; and indigo — Science. The cherubs in the corner of each panel typify attributes of each subject.

The Senators' Reading-room, at the end of the corridor, fills the corner room of the building, or Southwest Pavilion, and is another lavishly decorated and furnished apartment, as sumptuous as, but somewhat less gaudy than, the reading-room of the House.

THE EVOLUTION OF THE BOOK.— By J. W. Alexander. East Corridor.

Senators' Reading-room.

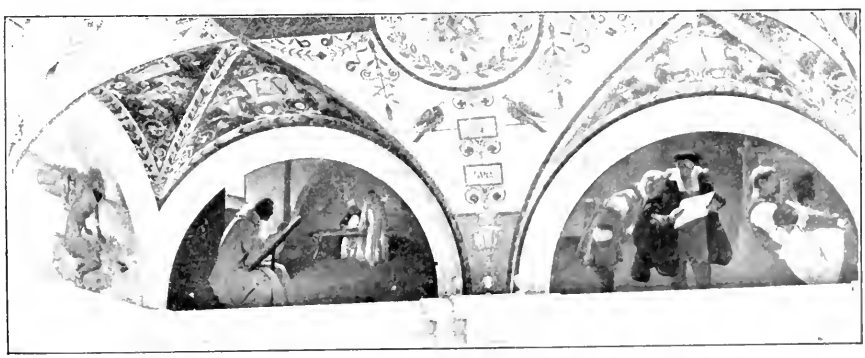
It is reserved for Senators. The walls are of oak, inlaid with arabesques, above which are hangings of red figured silk, while the ornamented ceiling is gold, relieved by deep red. A carved panel over the door (by Adams), and a series of figures (by W. A. Mackay), bearing garlands, gracefully enliven the golden ceiling. This room is visible only as a special privilege.

Periodical Reading-room.

The Periodical or Public Reading-room occupies the great hall along the south side of the building and is entered from this curtain corridor. It is finished in restful simplicity, and contains a large series of newspapers from all parts of the Union and from many foreign countries, and an unrivaled series of weekly and monthly periodicals. This room and all its periodicals are open to the public, without any formality, and one may choose what he will and sit and read as long as he likes.

Alexander Paintings.

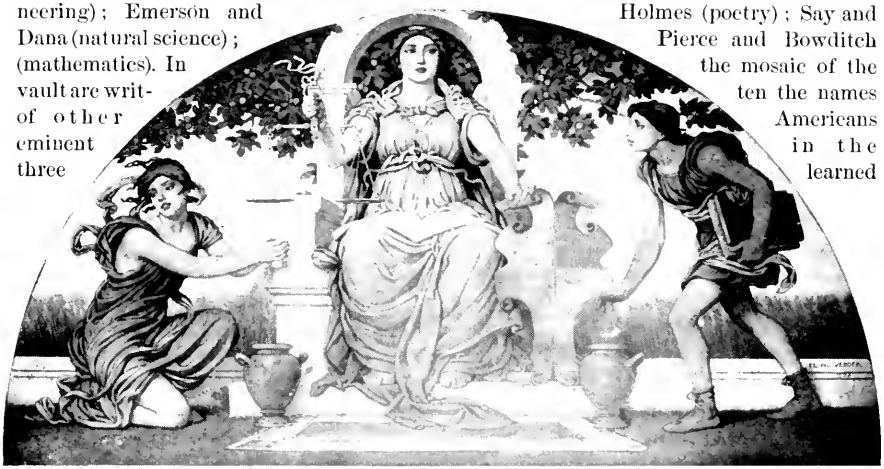
Returning to the Main Entrance Hall, the next part to be examined is the East Hall,* in the rear of the staircases, in which are John W. Alexander's paintings, entitled *The Evolution of the Book*, a theme treated with great intelligence and force. The series begins at the south end of the hall with the erection of the Cairn — the rudest means prehistoric men took to commemorate an event or transmit the knowledge of something. The next picture illustrates Oral Tradition — an Arab story-teller of the desert. The third represents an Egyptian carver of hieroglyphics, at work upon a tomb, while a young girl watches him. These three are the forerunners of the Book, the later developments of which are depicted oppo-



THE EVOLUTION OF THE BOOK.— By J. W. Alexander. East Corridor.

* A ladies' toilet-room will be found at its southern end.

site. Picture-writing, the first step above carved hieroglyphics, is illustrated by an American Indian painting some tribal record upon a skin ; the next advance is shown by the figure of a monk, sitting by the window of his cell, laboriously illuminating some sacred book in the days of the Middle Ages ; and lastly the rise of modern methods appears in a scene in the shop of Gutenberg, the first printer, who stands examining a proof sheet, while an assistant looks on and an apprentice works the lever of a primitive hand press. These are among the most popularly interesting pictures in the library, and are accompanied by the names of Americans (all born in the United States) distinguished in arts and sciences, the specialty of each two denoted by trophies. On the pendentives of the ceiling are inscribed Latrobe and Walter (architecture) ; Cooke and Silliman (natural philosophy) ; Mason and Gottschalk (music) ; Stuart and Allston (painting) ; Powers and Crawford (sculpture) ; Bond and Rittenhouse (astronomy) ; Francis and Stevens (engineering) ; Emerson and Holmes (poetry) ; Say and Dana (natural science) ; Pierce and Bowditch (mathematics). In the mosaic of the vault are written the names of other Americans eminent in the three learned



GOOD ADMINISTRATION.— By Elihu Vedder.

professions : Medicine — Cross, Wood, McDowell, Rush, and Warren ; Theology — Brooks, Edwards, Mather, Channing, Beecher ; Law — Curtis, Webster, Hamilton, Kent, Pinkney, Shaw, Taney, Marshall, Story, and Gibson. *

Rotunda Entrance. The entrance to the reading-room in the Rotunda leads from this East Hall, through a vestibule (where also is the elevator), adorned in its five tympanums with an impressive series of allegorical paintings by Elihu Vedder, embodying the idea of government in a manner that has aroused the highest admiration of all artists, and conveys food for deep thought.

Vedder Paintings. The central painting over the reading-room door is a conception of republican Government in its noblest estate. That upon its right exhibits how good administration (the first) leads to peace and prosperity (the second); contrasted with and opposite these are two vivid paintings portraying Corrupt Legislation, resulting in Anarchy. Careful study of these pictures will bring out an instructive comprehension of how wide and subtle was the artist's thought in regard to each. Thus the ideal of government is typified in the figure of a grave-faced woman who sits upon a stable throne beneath the shade of the steadfast oak ; the bridle held by one of the attendant youths signifies the restraint of law, the books of the other the requirement of intelligence in the citizen. *Corrupt Legislation*

*It should be remarked that almost no names of living men are inscribed upon the walls of the library.

exhibits a woman of careless and corrupt mien, sitting upon a throne whose arms are cornucopias of money. She rejects the appeal of her poverty-stricken subjects for help, and in place of the even balance of justice holds a sliding scale that will easily lend itself to bribery — indicated by the bag of gold a rich man is placing in its pan. The voting urn is overturned, spilling its neglected ballots, and wealth is piled at the foot of the throne. In the background the factories of the rich are active and prosperous, while opposite the industries of the poor are idle. *Anarchy* is the result of such government, and is represented raving with torch and wine cup upon the ruins of the State. On the other hand, *Good Administration* is a benign, yet powerful personage, sitting upon a seat whose solidity is typified by the arch at its back, dispensing even justice. At her right, a figure winnows grain above a voting urn, selecting carefully the wheat (good men) from the chaff in the filling of public offices; while at her left, an educated citizenship confirms such choice by the ballot. The beneficent sequel to this, *Peace and Prosperity*, is displayed in the last of the series, where arts and agriculture flourish under government's fostering care.

GOVERNMENT.— By Elihu Vedder.

Librarian's Office.

Passing on, now, to the North Hall, the marble stairway descending to the basement and the door of the Librarian's room are first encountered. The Librarian's office is a cozy, luxuriously furnished apartment, forming the private office of the Librarian of Congress; it is finished in oak and exquisitely decorated by Mr. Holslag and Mr. Weinert, the prevailing tone of color being a delicate green. This room is not open to those who have no particular business with the Librarian.

Pearce Paintings.

The North Hall is opposite the south one, or at the left of the staircases as one enters the front door, and contains a series of seven wall paintings, by Charles S. Pearce, representing the occupations of the civilized mind. The most important fills the great panel at the east end, and depicts an idealization of *The Family*, under such circumstances as the poets imagine exist in Arcadia. The father has returned from hunting, and the mother holds out the baby for his greeting, while other children and the aged parents cease their occupations to join in the welcome. On the south wall is one picture only — Rest; while opposite, reading from left to right, are four, entitled: Religion, Labor, Study, Recreation. An exquisite border at the end presents artistically an apothegm of Confucius: "Give instruction unto those who can not procure it for themselves." The whole idea is of a quiet, rational, uplifted manner of life, and the names accompanying these scenes are those of the great educators of the world — Froebel, Pestalozzi, Rousseau, Comenius, Ascham, Howe, Gallaudet, Mann, Arnold, and Spencer.

The corridor extending from the east end of this hall to the Northwest Pavilion is richly decorated by a series of idealizations of the *Muses*, seated figures painted with singular brightness of color and interest of composition, by Edward Simmons. Beginning at the south end, over the entrance door is:

Simmons' "Muses."

1. *Melpomene*, muse of tragedy, enveloped in a swirl of red drapery. 2. *Clio*, muse of history, with a helmet signifying heroic deeds. 3. *Thalia*, muse of comedy and gay pleasure, beside whom dances a little satyr with Pan's pipes, and who has Pope's lines:

> Descend, ye Nine, descend and sing;
> Wake into voice each silent string.

4. *Euterpe*, muse of lyric poetry, the patroness of the song, as suggested by the flute. 5. *Terpsichore*, muse of the choral dance, who strikes the rhythmic cymbals. Beneath her is the couplet:

> Oh, Heaven-born sisters, source of art,
> Who charm the sense or mend the heart.

6. *Erato*, muse of love poetry, is nude and has a white rose, 7. *Polyhymnia*, muse of sacred song, holds an open book; and beneath is written the third of Pope's couplets:

> Say, will you bless the bleak Atlantic shore,
> And in the West bid Athens rise once more!

8. *Urania* shows herself muse of astronomy by her instruments. 9. *Calliope*, muse of epic poetry and eloquence, is symbolized by a scroll and peacock feathers.

Dodge's Pompeiian Dancing Girls.

The Northwest Pavilion, to which this corridor leads, is finished in a prevailing tone of Pompeiian red, decorated in panels by floating figures of Roman dancing girls drawn by R. L. Dodge. Pompeiian borders, and a series of signs of the zodiac, placed in the six window bays by Mr. Thompson, complete the mural decorations.

From this pavilion one enters the large hall on the north side of the building, corresponding to the Newspaper and Periodical Room, which is devoted to the storage, consultation, and exhibition of maps, charts, and geographical things generally.

Map-room.

The library possesses an enormous collection of these, and is bringing them together as rapidly as possible, and preparing proper furniture and cases for this extensive and beautiful room, so that the maps and charts may readily be made use of by students, and so that the most interesting among them may be put upon public exhibition.

Second Story Rooms and Corridors.

Some of the finest parts of the library are in the second story Ascending the staircases you find yourself in a broad arcade surrounding the hall. This is all in white marble of the same Corinthian style. Lofty coupled columns, with elaborate acanthus capitals, support joint entablatures, whence spring the groined arches of the ceiling. North and south doorways admit to magnificent exhibition halls; the west windows open upon a balcony overlooking the Capitol grounds and a large part of the city, and on the east a beautiful stairway leads to the uppermost galleries of the Rotunda.

Corinthian Arcades.

A long time may be spent in admiring study of this superb hall, whose details are elaborate in every particular, varying constantly in small points of ornamentation, yet ever consonant with the classic model, and keeping an artistic uniformity without monotony. The ornamentation of the ceilings, composed of stucco in high relief set off with gold on the eminences and bright color in the recesses, is also admirable, and becomes very striking when applied to the vaulted canopies of the great side halls. The

THE FAMILY.— By Charles Sprague Pearce.

decoration in relief here is all the work of Mr. Martiny, and consists mainly of little figures (geniuses), exemplifying various conceptions and pursuits indicated by conventional symbols, such as the shepherd's crook and pipes for Pastoral Life or Arcady, a block of paper and a compass for Architecture, and so on; also many cartouches and tablets bearing the names of illustrious authors.

Here the spaces surrounding the well of the staircases are spoken of as corridors, of which there are four — North, South, East, and West — each decorated with brush or chisel by some special artist under a harmonious plan. Certain features are continued from one to the other, unifying them. The floors of all are mosaics, but the patterns vary. The ceilings are alike, barrel vaults with pendentives, the ornamentation of which is similar yet varied, while to each is assigned a special ornamentation in paintings. The color scheme was suggested by that of the greatly admired library at Siena, Italy. The colors employed are alike in similar parts throughout, and a uniform arrangement of the minor decorations, trophies, name-tablets, spaces for mottoes, etc., makes the whole design coherent, while admitting of constant local diversity. The motive is renaissance.

Corridors.

Each corner of the rectangle of corridors is brilliant with two Pompeiian panels, bearing the floating figures painted by George W. Maynard to express the virtues. There are eight in all, and it will suffice to name and localize them. Beginning at the left in each case they are: At the northwest corner *Industry* and *Concord;* at the southwest corner *Temperance* and *Prudence;* at the southeast corner *Patriotism* and *Courage;* at the northeast corner *Fortitude* and *Justice.*

Pompeiian Panels.

Another of the constant similarities is the series of Printers' Marks, which run around the whole circle of the scheme, in the penetrations between the pendentives of the ceiling. They are the "engraved devices which the old printers used in the title-page or colophon of their books, partly as a kind of informal trade-mark guarding against counterfeited editions, and partly as a personal emblem." Similar marks have been adopted by many modern publishers, and these are represented as well as the old ones. It would require a long time to describe each one of the fifty-six here shown, but they are worth careful examination, and some are artistic and beautiful, while others are highly fanciful or whimsical, containing a pun on the printer's name, or an indication of some legend. These marks are drawn in black, and are enclosed in varying ornamental devices.

Printers' Marks.

The North Corridor contains the brilliant paintings of Robert Reid on the north wall and in the vault. For the former purpose he was given four circular panels, which he has

filled with compositions entitled *Wisdom, Understanding, Knowledge,* and *Philosophy,* are also by Mr. Reid, and the subjects are typified by women of rather more serious mien, who are distinguished by easily understood symbols, the Greek temple in the background of the last picture reminding the observer that philosophy began among the Greeks.

Reid Paintings.

The same artist has taken the Five Senses as his theme for the ceiling pictures, occupying octagonal spaces in the arabesque design of the vault. Taste, Sight, Smell, Hearing, and Touch are represented in order from west to east, by delightfully composed figures of young women that seem to be supported upon cloud banks in the sky. *Taste* is surrounded by the foliage and fruit of the grape and is drinking from a shell. *Sight* smiles at her image in a hand mirror (as well she may) and beside her is a gorgeous peacock. *Smell* is ensconced in flowers and inhales the perfume of a rose. *Hearing* prettily listens to the roaring of a seashell held to her ear by graceful hands. *Touch*, beside whom sleeps a setter dog, is holding herself quiet and feeling the titillation made by the butterfly that walks along her bare arm.

But these are only the centerpieces of this highly embellished ceiling. Small rectangles are filled with sketchy drawings illustrating in a classic style the games and recreations of ancient times — Throwing the Discus, Wrestling, Running, The Finish, The Wreath of Victory, and The Triumphal Return — in order. In addition to these are the Printers' Marks, here of American and British publishers, and a long series of trophies of science and industry contained in medallions. *Geometry* is marked by a scroll, compass, etc.; *Meteorology*, by the barometer, thermometer, etc.; *Forestry*, by axe and pruning knife; *Navigation*, by sailors' implements; *Transportation*, by propeller, piston, headlight, etc. Above the west window are the two faces of the Great Seal of the United States, and two of R. H. Perry's *Sybils*, sculptured in low relief, these two being Greek and Oriental. The former (the Delphic Oracle) dictates her prophecies to an aged scribe; the latter (a veiled or occult person) utters them to prostrate adorers.

Ancient Games.

Trophies.

Perry's Sybils.

Mr. Maynard's Pompeiian panels contain, at the east end, *Fortitude* and *Justice;* at the west end, *Industry* and *Concord.*

COURAGE. FORTITUDE. JUSTICE. PATRIOTISM.

Pompeiian Panels, by G. W. Maynard.

Many inscriptions are written. Those in panels over doors and windows are:

The chief glory of every people arises from its authors.—*Dr. Johnson.*

There is one only good, namely, knowledge, and one only evil, namely, ignorance.—*Socrates.*

Knowledge comes, but wisdom lingers.—*Tennyson.*

Wisdom is the principal thing; therefore get wisdom; and with all thy getting get understanding.
Proverbs IV: 7.

Ignorance is the curse of God,
Knowledge the wing wherewith we fly to Heaven.—*Shakspere—2 Henry VI.*

How charming is Divine Philosophy.—*Milton.*

Books must follow sciences and not sciences books.—*Bacon.*

In books lies the soul of the whole past time.—*Carlyle.*

Words are also actions and actions are a kind of words.—*Emerson.*

Reading maketh a full man, conference a ready man, and writing an exact man.—*Bacon.*

The ceiling inscriptions are from Adelaide Proctor's "Unexpressed":

Dwells within the soul of every Artist
More than all his effort can express.

No great thinker ever lived and taught you
All the wonder that his soul received.

No true painter ever set on canvas
All the glorious vision he conceived.

No musician,
But be sure he heard, and strove to render,
Feeble echoes of celestial strains.

No real Poet ever wove in numbers
All his dreams.

Love and Life united
Are twin mysteries, different, yet the same.

Love may strive, but vain is the endeavor
All its boundless riches to unfold.

Art and Love speak; but their words must be
Like sighings of illimitable forests.

In the border of the arch over the west window:

Order is Heaven's first law.
Memory is the treasurer and guardian of all things.
Beauty is the creator of the universe.

Opening from this north corridor is the great exhibition hall, occupying the whole breadth of this part of the building and looking out toward the Capitol on one side and into one of the courts (with a good view of the north book-stack) on the other. The ceiling is an elliptical barrel vault, twenty-nine feet above the floor, divided by double ribs springing from pilasters, and set, as elsewhere, with square coffers of stucco colored red and gold. Red, indeed, is the prevailing color here, emphasizing the arabesques on the walls and adapting itself to the theme of decoration, as does the blue of the corresponding exhibition hall on the south.

Melchers' "War and Peace."

The special decorations consist of two great wall paintings filling the arched ends of the hall above the doors, where spaces 34 feet long by 9½ feet high form the fields for single compositions by Gari Melchers — War and Peace. *War*, at the north end of the gallery, confronts the spectator as he enters. A triumphant, laurel-crowned chief of fighting men of some primitive time and place is leading home his victorious band, the "dogs of war" straining at the leash in advance. A herald blows a pæan of victory, but the horsemen ride over bodies of the slain, weak men fall by the wayside, and in the very foreground of the scene their own losses are suggested in the dead captain borne homeward. Thus the dread as well as the glory of war is depicted.

Peace is the subject of the painting at the opposite (south) end, and it is equally bold in conception, drawing, and color. The time and scene, as before, are carried back to that prehistoric state of society which is regarded by the poets as Arcadian in its simplicity and virtue. With no fear of hostile interruption or anxiety of mind, the inhabitants of a village have come in religious procession to a grove wherein resides their tutelary deity, whose image they are reverently bearing; and while the priest chants a litany they bring forward the supplicatory gifts or the thank-offerings each means to lay at the feet of the goddess. The fattened ox may be meant for a sacrifice, but it is also a suggestion of rural prosperity and feasting.

The names inscribed here are those of the world's most famous soldiers: Wellington, Washington, Charles Martel, Cyrus, Alexander, Hannibal, Cæsar, Charlemagne, Napoleon, Jackson, Sheridan, Grant, Sherman, William the Conqueror, Frederick the Great, Eugene, Marlborough, Nelson, Scott, Farragut.

This hall is devoted to an exhibition, in glass table-cases, of a great number of rare and curious books representing the beginnings of printing and bookmaking, especially as relates to North American discovery and history. The display of early printed Bibles and missals, and specimens of famous special editions of Bibles, is also large. A great number of these

Early Books. prints go back to the fifteenth century, and some of them are of great value on account of their extreme rarity. All are laid open, usually at the title-page, and can be examined as closely as is possible without taking them in one's hand. This collection is added to and changed from time to time as new books of curious interest are acquired.

Northwest Pavilion. The northern door of this hall opens into the Northwest Pavilion, occupying the northwestern corner of the library. This room is among the most beautiful in the building. The ceiling is richly coffered, colored, and gilded around a central dome occupied by a painting. The walls are broken by pillars, and are ornamented with stucco work, including a series of four carvings, one in each of the

Pratt's "Seasons." pendentives, which delicately represent the *Seasons*, and are from models by B. L. Pratt. These are repeated in the three other corner pavilions, as are the general features of decoration, while the frescoes are individualized.

The special artist whose work is seen in this pavilion is William de L. Dodge, who has made *Ambition* the subject of his painting in the dome, and has filled the four tympanums of the walls with allegorical scenes, remarkable for the number of figures they include. The dome picture represents the summit of a mountain which may be called Success, to which have climbed a series of persons along the various paths, noble and ignoble, of human

W. de L. Dodge Paintings. endeavor. The Unattainable Ideal leaps away into the air beyond their reach, nevertheless, though trumpeting Fame clutches at the bridle. The struggling crowd displays types of many forms of Ambition, and a Jester stands one side and laughs at the useless strife. Mr.

WAR.—By Gari Melchers.

Dodge's wall paintings depict Music (north), Science (east), Art (south), and Literature (west). Each includes a group of figures about the presiding genius of their art, and illustrating clearly by their attitudes, occupations, or implements its characteristics and development. Thus in *Music* musicians, ancient and modern, are playing before Apollo, the god of song and harmony. *Science*, an ideal winged figure before a temple, has summoned the representatives of Invention, and the scene is filled with suggestions of scientific discovery — Franklin's kite that began modern progress in electricity, a teakettle as a reminder of the origin of the idea of the steam engine, etc. *Art* displays the painter, the sculptor, and the architect at work. In *Literature* a graceful group illustrates education, the book, the drama, poetry, the fame that crowns the successful author, and so forth.

Several large table-cases are placed in this room, containing manuscripts, autographs, and curious prints relating to the political history of the United States in great variety Many of these are proclamations, officers' commissions, and similar papers signed by Colonial Governors and early Presidents and statesmen. There are also many letters, diaries, account books, etc., of statesmen and leaders in the time of the Revolution, and of the more recent wars, including that with Spain, which resulted in the freeing of the West Indies. Perhaps the most curious relic is a manuscript volume of the drawings of the United States lottery of 1779.

Historic Autographs and MSS.

The hall along the north side of the building, opening out of this pavilion, occupied by special collections, must be passed through in order to see the Northeast Pavilion.

This pavilion, sometimes called the "Pavilion of the Seals," occupies the octagonal northeast corner of the building. Gilding prevails upon its walls and ceiling, and sets off the illustrative paintings of W. B. Van Ingen personifying the Executive Departments. The *Treasury* and *State* departments are typified in the west tympanum; the *War* and *Navy* in the south; *Agriculture* and *Interior* in the east; and *Justice* and the *Post Office* in the north. All of the details are symbolic and easily understood, except the cypress trees, which are merely decorative, and stand in jars copied from those made by the Zuñi Indians. The seals of the departments are cleverly introduced, and in the dome the great seal of the United States forms the center of an elaborate and beautiful circular painting by Garnsey, framed in an inscription from Lincoln's Gettysburg address: "That this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth." Other sentiments inscribed here are:

Northeast Pavilion.

Van Ingen's "Seals."

'Tis our true policy to steer clear of permanent alliance with any portion of the foreign world. —*Washington.*

Let our object be our country, our whole country, and nothing but our country.—*Webster.*

Thank God, I also am an American.—*Webster.*

Equal and exact justice to all men, of whatever state or persuasion, religious or political — peace, commerce, and honest friendship with all nations — entangling alliance with none.—*Jefferson.*

The agricultural interest of the country is connected with every other, and superior in importance to them all.—*Jackson.*

Inscriptions.

Let us have peace.—*Grant.*

The aggregate happiness of society is, or ought to be, the end of all government.—*Washington.*

To be prepared for war is one of the most effective means of preserving peace.—*Washington.*

The visitor may now return to the Main Entrance Hall and devote attention next to the West Corridor. This is immediately over the Entrance Vestibule, and has been decorated in a very interesting manner by Walter Shirlaw, who has found his motive in *The Sciences.* Says Mr. Small:

"Each science is represented by a female figure about 7½ feet in height. The figures are especially interesting, aside from their artistic merit, for the variety of symbolism by which every science is distinguished from the others, and for the subtlety with which much of this symbolism is expressed. Not only is each accompanied by various appropriate objects, but the lines of the drapery, the expression of the face and body, and the color itself, are, wherever practicable, made to subserve the idea of the science represented. Thus the predominant colors used in the figure of Chemistry — purple, blue, and red — are the ones which occur most often in chemical experimenting. . . . In the matter of line, again, the visitor will notice a very marked difference between the abrupt, broken line used in the drapery of Archæology, and the moving, flowing line in that of Physics."

Shirlaw Paintings.

The list of these paintings, beginning on the west at the left, is as follows: *Zoölogy*, clad in a pelt, and with the lion of the desert beside her; *Physics*, typifying and expressing in color and flowing form the reign of fire and electricity; *Mathematics* is almost nude — the exact truth; *Geology* has gathered specimens and fossils from the rocks. On the east: *Archæology*, in Roman costume, consults history, and has beside her a vase made by Zuñi Indians; *Botany* seems analyzing a water lily; *Astronomy* suggests her study by globe and planet and the lens of a telescope, and *Chemistry* is accompanied by symbols of her investigations.

Agreeably to this motive, the names of distinguished men of science are emblazoned upon the wall: Cuvier the zoölogist, Rumford the physicist, La Grange the mathematician, Lyell the geologist, Schliemann the Greek archæologist, Linnæus the father of botany, Copernicus the astronomer, and Lavoisier the chemist.

Three medallions in the ceiling are filled by W. B. Van Ingen with sketchy drawings idealizing the Arts: *Sculpture* chisels at a bust of Washington; *Painting* is employed at her easel; and *Architecture* is busied at the plans of a building.

The Printers' Marks here are German.

The inscriptions on the ceiling and over the windows are these:

The first creature of God was the light of sense; the last was the light of reason.

The light shineth in darkness, and the darkness comprehendeth it not.

All are but parts of one stupendous whole,
Whose body nature is and God the soul.

In nature all is useful, all is beautiful.

Art is long, and Time is fleeting.—*Longfellow.*

The history of the world is the biography of great men.—*Carlyle.*

Books will speak plain when counsellors blanch.—*Bacon.*

Glory is acquired by virtue but preserved by letters.—*Petrarch.*

The foundation of every state is the education of its youth.—*Dionysius.*

The South Corridor, at the right of the staircase, is especially characterized by Benson's bright and dainty paintings. The *Four Seasons* occupy circular panels upon the wall, and excite universal admiration. "Each is represented," says a critic, "by a beautiful half-length figure of a young woman, with no attempt, however, at any elaborate symbolism to distinguish the season which she typifies. Such distinction as the painter has chosen to indicate is to be sought rather in the character of the faces, or in the warmer or colder coloring of the whole panel — in a word, in the general artistic treatment."

Benson Paintings.

Mr. Benson has also found space among the rich arabesques of the ceiling ornament

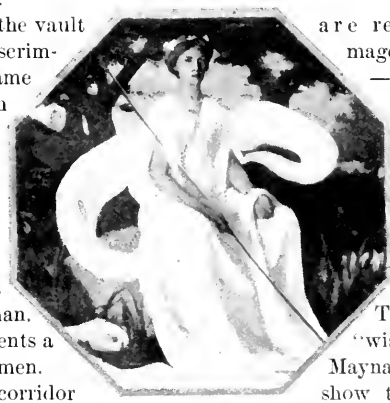
for three hexagonal paintings, given to the Graces, in which the use of white is most skillfully and pleasingly made prominent. *Aglaia* is here regarded as the goddess or patroness of husbandry and pastoral life, and characterized by the shepherd's crook; *Thalia* stands, of course, for art, and by her side is seen a lyre, suggesting music, and a Greek temple as a symbol of architecture; while *Euphrosyne* is the grace of graces — Beauty — and holds a mirror up to her own features.

The Graces.

Near each end of the vault are rectangular panels representing a "scrimmage" at football, and a baseball game — modern games as compared with the ancient recreations depicted in the North Corridor. Mr. Perry's bas-reliefs are continued at the west end here, in two subjects also expressing ancient prophecy. One is the Cumæan or Roman sibyl — a fearsome old woman who reads from a sibylline scroll an answer to the questions of her applicants — a Roman general and a nude woman. The other, in similar pose, represents a "wise woman" or vala of the Norsemen. Maynard's Pompeiian panels in this corridor show the Virtues, *Patriotism* and *Courage* at the east end, and at the west end *Temperance* and *Prudence*.

Modern Games.

Perry's Sibyls.



AGLAIA.
By F. W. Benson.

The Printers' Marks are French; and a series of trophy medallions corresponds to that of the North Corridor, showing the crafts of the Potter, Glassmaker, Carpenter, Blacksmith, and Mason. The inscriptions here read:

Beholding the bright countenance of Truth in the quiet and still air of delightful studies. — *Milton.*

The true University of these days is a Collection of Books. — *Carlyle.*

Nature is the art of God. — *Sir Thomas Browne.*

There is no work of genius which has not been the delight of mankind. — *Lowell.*

It is the mind that makes the man, and our vigor is in our immortal soul. — *Ovid.*

They are never alone that are accompanied with noble thoughts. — *Sir Philip Sidney*

Man is one world, and hath another to attend him. — *Herbert.*

Tongues in trees, books in the running brooks,
Sermons in stones, and good in everything. — *Shakspere — As You Like It.*

The true Shekinah is man. — *Chrysostom.*

Only the actions of the just
Smell sweet and blossom in the dust. — *James Shirley.*

Man raises but time weighs.

Beneath the rule of men entirely great
The pen is mightier than the sword.

The noblest motive is the public good.

A little learning is a dangerous thing;
Drink deep, or taste not the Pierian spring. — *Pope.*

Learning is but an adjunct to ourself. — *Love's Labor Lost.*

Studies perfect nature, and are perfected by experience. — *Bacon.*

Dreams, books, are each a world; books, we know,
Are a substantial world, both pure and good. — *Wordsworth.*

The fault is not in our stars,
But in ourselves, that we are underlings. — *Shakspere — Julius Cæsar.*

The universal cause
Acts to one end, but acts by various laws. — *Pope.*

Creation's heir, the world, the world is mine! — *Goldsmith.*

Vain, very vain, the weary search to find
That bliss which only centers in the mind. — *Goldsmith.*

Wide doors admit from this South Corridor into the exhibition hall corresponding to that on the north in its shape and plan of decoration, except that the prevailing tone here is blue. The two great mural paintings are the work of Kenyon Cox, who has taken as his subject for the south end the Sciences and for the north end the Arts. The composition and grouping of the two are somewhat alike — the central figure in both being seated upon a kind of throne, supported by a classic balustrade extending each way to the limits of the canvas, along which the subordinate figures are displayed.

Cox's "Arts and Sciences."

In *The Sciences*, which faces the entrance, the central figure is Astronomy, with Physics and Mathematics, distinguished by conventional symbols, at her right; beyond them geometrical figures seem merely symbolic accessories until close attention shows that they spell the artist's name — KENYON COX. At the right of the panel Botany and Zoölogy approach, and behind them are seen shells, minerals, etc. In *The Arts*, at the north end of the room, Poetry sits enthroned in the center, in an attitude of exaltation, which is communicated to two little geniuses at her feet. At her right are a musician and an architect, while at her left sit Sculpture and Painting — all typified by women, graceful and dignified in mien, lovely in face. The coloring of these paintings is particularly rich and harmonious with the prevalent blue and gold of the room.

THE SCIENCES. — By Kenyon Cox.

This room is devoted to an extensive series of prints illustrating the processes and development of the graphic arts — etching, photography, and printing of photogravures and half-tones; and the names written upon the wall tablets are those of men distinguished in science and art — Leibnitz, Galileo, Aristotle, Ptolemy, Dalton, Hipparchus, Herschel, Kepler, Lamarck, and Helmholz for the former; and Wagner, Mozart, Homer, Milton, Raphael, Rubens, Vitruvius, Mansard, Phidias, and Michaelangelo for art.

South of this hall a great door opens into the Southwest Pavilion, which

has been styled "Pavilion of the Discoverers," from the theme of its decorations. Like the other corner rooms it is octagonal and its ceiling has a dome, the disk of which is decorated by George W. Maynard with an allegorical design embracing four stalwart female figures typifying National Virtues —*Courage*, roughly mail-clad and armed with shield and war-club; *Valor*, a warrior of more refined type, with a sword; *Fortitude*, an unarmed figure bearing an architectural column as a symbol of stability; and *Achievement*, wearing the laurel crown.

Southwest Pavilion.

Each of these figures is related in thought to one of the four great tympanum paintings, also by Maynard, in which are idealized the succession of Adventure, Discovery, Conquest, and at last Civilization. The series begins at the east side with *Adventure*, and each consists of three splendid female figures whose action and accompaniments express the artist's conceptions. It will be noticed, too, that it is not adventure and conquest in general which is portrayed, but that which led to the discovery and civilization of America, and consequently all the accessories are English and Spanish, and the many names recorded are those of the adventurers, navigators, soldiers, priests, missionaries, and statesmen who successively figured in the development of North America from Spanish and British colonies to the independence and prosperity of the United States.

Maynard Paintings.

In addition to this very fine series of paintings, the pendentives here (as in the other pavilions) bear a notable series of circular plaques in low relief, expressing by seated, nearly nude, female figures, the Four Seasons, modeled by Bela L. Pratt. *Spring* sows seed, her garment blown by the vernal winds; *Summer*, older, sits quiet among the poppies; *Autumn*, now mature, nurses a child; and *Winter* gathers fagots to warm her aged body. The garlands over each correspond to the season. The orderly manner in which the decorations of this and the other pavilions, both painted and sculptured, have been made to correspond with one another and with the architectural requirements of the room, and to carry out and enforce by every detail the central idea belonging to each, makes them among the most remarkable examples of decoration in the world, and merits careful study. This pavilion is devoted to exhibition cases for the display of the growth and development of book illustration from the first rude efforts in illumination and in wood-cutting to the finest modern examples.

Plaques.

Book Illustration.

The eastern door of this pavilion opens into the Exhibition Hall along the south side of the building, which is quietly decorated in plain tints, and devoted to an extensive exhibit of the art of making pictures mechanically. It is known, therefore, as the Print Room. Here one may see a great series of prints, illustrating the development of lithography and the processes a lithograph goes through, whether printed in monotint or in varied colors. Also early and fine modern examples of every sort of engraving upon wood, copper, and steel. In addition to this the library aims to show an example of the work of every prominent American etcher and engraver. This hall is illuminated by skylights.

The Southeast Pavilion, called "Pavilion of the Elements," is at the eastern extremity of this room and is decorated by R. L. Dodge. In each of the four tympanums he has painted a representation of one of the four Elements — to the east, *Earth;* to the north, *Air;* to the west, *Fire;* to the south, *Water*. Each consists of three figures, and the allegory and symbolism in each case are readily interpreted by the beholder. In the dome Mr. Dodge, in conjunction with Mr. Garnsey, has expressed the same idea in another way, figured by Apollo and the Sun for a centerpiece, surrounded by medallions and cartouches for the elements.

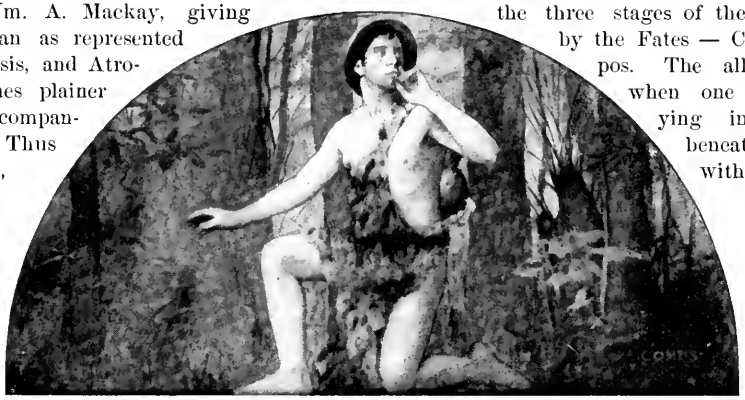
Southeast Pavilion.

R. L. Dodge's "Elements."

The series of handsome but not especially notable apartments along the eastern front of the building are at present occupied on the south by Music and on the north by the Smithsonian collections.

Main Entrance. Returning to the Hall, the East Corridor and Entrance to the Rotunda Galleries remain to be considered.

Barse Paintings. The East Corridor, crossing the head of the staircases, has pendentive figures by Geo. R. Barse, Jr., illustrating the topic *Literature*, and comprising Lyrica (Lyric poetry), Tragedy, Comedy, and History, on the east wall; and Love, Erotica (poetry), Tradition, Fancy, and Romance, on the west wall. They are simply expressed in the forms of attractive women, each having the well-known conventional symbols. The center of the vault exhibits three more striking medallion paintings by Wm. A. Mackay, giving the three stages of the Life of Man as represented by the Fates — Clotho, Lachesis, and Atropos. The allegory becomes plainer when one reads the accompanying inscriptions. Thus beneath the *Clotho*, with her



COMUS. — By H. O. Walker.

distaff and the baby upon her knee, spinning the thread of life, are the words:

For a web begun God sends thread.

Mackay's "Fates." *Lachesis*, the weaver, is seen in the second picture, with shuttle and loom. The child has become a man, the stream a river, the twig a tree of which the man is gathering the fruit; and we read

The web of life is a mingled yarn,
Good and ill together.

Then comes *Atropos*, severing with her fateful shears the old man's life thread as he pauses beneath the withered tree to gaze at the setting sun; and here are written the words of Milton in "Lycidas":

Comes the blind Fury with th' abhorred shears
And slits the thin-spun life.

The Printers' Marks are those of Italian and Spanish houses; while the names of American printers, type founders, and press builders are to be read upon the mural tablets: Green, Day, Franklin, Thomas, Bradford; and Clymer, Adams, Gordon, Hoe, and Bruce.

The Entrance to the Rotunda Galleries is from the middle of this East Corridor by a branching stairway of marble. In the bays beside it are two charming paintings by W. B. Van Ingen, illustrating *Joy* and *Sadness* as suggested by Milton's poems "L'Allegro" and "Il Penserose." The former is a light-haired, cheerful woman, among flowers and happy in the sunshine, near which is quoted:

Come, thou goddess fair and free,
In Heaven ycleped Euphrosyne,
And by men, heart-easing Mirth.

Haste thee, nymph, and bring with thee
Jest and youthful jollity,
Quips, and cranks, and wanton wiles,
Nods and becks, and wreathed smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek.

Van Ingen Paintings.

The other, a dark-visaged woman, expresses in her pensive face, mien, and surroundings sadness and introspection :

Hail ! thou Goddess, sage and holy !
Hail, divinest Melancholy !
* * * * *
Come ; but keep thy wonted state,
With even step and musing gait,
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes :
There, held in holy passion still,
Forget thyself to marble. . . .

At the head of the stairs, on the wall landing, is Elihu Vedder's colossal mosaic (in glass) of Minerva — Goddess of Wisdom — perhaps the grandest single object among the library decorations. This mosaic forms an arched panel, 15½ feet high and 9 feet wide, bordered by a design of laurel branches. The figure of Minerva is that of a magnificent — almost masculine — woman, a chieftainess whose armor has been partly laid aside, and who now addresses her mind to the arts of peace. The sun of prosperity is bursting through the war-clouds, and winged Victory beside her holds forth with one hand the olive branch, while with the other she dispenses the rewards to the conquerors. Still holding her spear, protecting she now

The Vedder Mosaic.

ENDYMION.— By H. O. Walker.

contemplates with attention and benignant gaze an unfolded scroll upon which she reads the names of branches of knowledge — Law, Statistics, Sociology, Philosophy, and the Sciences. The whole is grand and stately in conception, bold in drawing, and glowing in color, especially when seen by electric light.

Passing up this staircase, and turning either to the left or right (where there are entrances to elevators), the visitor passes through doors admitting him to the public gallery of the Rotunda.

The Rotunda.

The Rotunda.

The Rotunda is a grand, octagonal hall, 100 feet in diameter, occupying the whole center of the building, and rising unobstructed from the main floor to the canopy within the dome—a height of 125 feet. The walls are outwardly of Maryland granite, immensely thickened by courses of brick, and lined with African and Italian marbles.

Dome and Galleries.

The dome is carried upon eight massive piers, connected by noble arches, each arch filled above the capitals of its supporting pillars with semicircular windows of clear glass, thirty-two feet wide. The broad intrados of each arch is filled with sunken panels of color and gilded rosettes, in conformity with the general design of ceiling treatment. A heavy entablature of classic ornament (designed by Mr. Casey), in high relief, with all the prominences gilded, runs all around the rotunda, into every alcove, and out around all the eight piers. Each of the eight bays beneath this entablature is filled with a two-storied loggia of yellow variegated Siena marble, the lower story consisting of three arches divided by square engaged pillars with Corinthian capitals, the second story of seven lesser arches supported by small pillars of Ionic style, extremely graceful; and above all is carried an open gallery protected by a balustrade. These loggias and the upper galleries, nearly forty feet from the floor, run all around the rotunda; and it is from these, reached from the grand staircase, and overlooking the whole room, that the sight-seeing public gaze upon the apartment and its busy workers, who are not permitted to be disturbed by the intrusion of casual visitors. These loggias form the eight sides of the hall, the two entrances to which are further distinguished by façades of Siena marble, which are perfect examples of the Corinthian style. Between each two adjacent loggias, filling the corners of the octagon, and forming the inner face of the eight great projecting piers, that support the arches and sustain the dome, are splendid columns and faces of two shades of dark Numidian marble, crowned by golden Corinthian capitals, and standing upon pedestals of the chocolate-tinted marble of East Tennessee.

On the summit of each of these columns stands a colossal emblematic statue, the eight representing the principal departments of human thought and development; they are of plaster, toned an ivory-white, ten and one-half feet in height, and sixty feet from the floor, and beginning at the right of the entrance, are as follows: Religion, by Th. Bauer; Commerce, by J. Flanagan; History, by D. C. French; Art, by Dozzi, of France, after sketches by Aug. St. Gaudens; Philosophy, by B. L. Pratt; Poetry, by Ward; Law, by P. W. Bartlett, and Science, by J. Donoghue. Each is distinguished by some symbol, and above each, on a tablet supported by child-figures modeled by Martiny, are inscriptions, chosen by President Eliot of Harvard University, each appropriate to its theme, thus:

Above the figure of *Religion,*

> What doth the Lord require of thee, but to do justly, and to love mercy, and to walk humbly with thy God.—*Micah* vi: 8.

Above the figure of *Commerce,*

> We taste the spices of Arabia, yet never feel the scorching sun which brings them forth.—*Anonymous.*

Above the figure of *History,*

> One God, one law, one element,
> And one far-off divine event,
> To which the whole creation moves.—*Tennyson.*

Above the figure of *Art*,

As one lamp lights another, nor grows less,
So nobleness enkindleth nobleness.—*Lowell.*

Above the figure of *Philosophy*,

The enquiry, knowledge, and belief of truth is the sovereign good of human nature.—*Bacon.*

Above the figure of *Poetry*,

Hither, as to their fountain, other stars
Repairing, in their golden urns draw light.—*Milton.*

Above the figure of *Law*,

Of law there can be no less acknowledged than that her voice is the harmony of the world.
—*Hooker.*

Above the figure of *Science*,

The heavens declare the glory of God; and the firmament showeth His handiwork.
—*Psalms* xix: 1.

Sixteen portrait statues, personally illustrating the great lines of creative thought above enumerated, stand along the balustrade of the gallery; they are of bronze, and in pairs, one on each side of and overlooking that one of the eight colossal ideal statues above described of which its original was a type. The list is as follows:

PHILOSOPHY.— By Bela L. Pratt.

Rotunda Statues.

Typical of *Religion:* Moses, an ideal figure, by Niehaus; and St. Paul, an ideal figure, by Donoghue. *Commerce:* Columbus, by Paul W. Bartlett; and Robert Fulton, by Ed C. Potter. *History:* Herodotus, modeled after Greek sculptures, by D. C. French; and Gibbon, by Niehaus. *Art:* Michaelangelo, by P. W. Bartlett; and Beethoven, by Baur. *Philosophy:* Plato, from Greek busts, by J. J. Boyle; and Bacon, also by Boyle. *Poetry:* Homer, after an ideal bust of ancient times, by Louis St. Gaudens; and Shakspere, by Macmonnies, modeled after the Stratford bust and the portrait in the first edition of the Plays. *Law:* Solon, from Greek data, by Ruckstuhl; and Chancellor Kent, by George Bissell. *Science:* Newton, by C. E. Dallin; and Joseph Henry, by H. Adams. Except the idealizations mentioned above, all are from authentic portraits, including details of costume, etc.

The great clock of the rotunda, over the door, was modeled by J. Flanagan. "The clock itself is constructed of various brilliantly colored precious marbles, and is set against a background of mosaic, on which are displayed, encircling the clock, the signs of the zodiac in bronze . . . The hands, which are also gilded, are jeweled with semi-precious stones."

The spandrels or triangular wall spaces between the arches are adorned by emblematic figures in relief and brought out by color, and the whole is capped by an encircling entablature of classic beauty, whence springs the superb canopy of the arch, filled with rich ornamentation to its crown, beneath which, in the collar of the dome, is an exceedingly interesting and beautiful series of figures in fresco, by E. H. Blashfield, symbolizing the relations of the nations to human progress—*the Evolution of Civilization.*

This glorious fresco consists of twelve seated figures, men and women, personifying the great nations of history. All are winged, but this fact is hardly noticeable, yet of much importance in uniting into a whole the detached figures. Four of them are more conspicuous by their lighter colors than the rest, and they are not only those of most importance historically — Egypt, Rome, Italy, and England — but they mark the cardinal points of the compass.

Blashfield's Dome Frescos.

Egypt, standing at the dawn of civilization, is appropriately placed at the east, and is a male figure of an ancient Egyptian, holding a tablet. *Judea* is a woman in an attitude of prayer, whose parted robe displays the vestment of a Jewish high priest; a pillar beside her is inscribed, Leviticus, xix: 18, "Thou shalt love thy neighbor as thyself." *Greece* is personified by a beautiful, diadem-crowned woman. *Rome* by a warrior in the armor of a centurion, resting his hands upon the Roman fasces. For *Islam* is chosen an Arab, representing the learned Moorish race and Moslem power. Next to him is a female figure personifying the *Middle Ages*, typifying by her sword, casque, and cuirass the great institution of chivalry, while the rule of the medieval Roman Catholic Church is suggested by the papal tiara and keys. By her sits white-robed *Italy* — the mother of the fine arts, whose symbols she has; and turned toward her is a printer of the early days, standing for *Germany*, where this art originated. *Spain* is a cavalier or navigator, eager for war, adventure, and discovery. Next him sits a gracious woman, representative of *England*, recalling in her costume the literary glories of the Elizabethan age and displaying an open folio of Shakspere's plays. *France* is next — Republican France — sitting upon a cannon but holding out the Declaration of the Rights of Man. The twelfth figure completes the circle — *America*, typified in an Engineer, consulting a scientific book, while in front of him stands an electric dynamo.

This series thus has a double significance — each personage standing not only for a nation geographically and historically considered, but for the genius or characteristic idea of each. "Thus," remarks Mr. R. Cortissoz, "Egypt is the representative of written records, Judea typifies religion, Greece is the standard-bearer of philosophy, Rome bears the same relation toward administration, Islam stands for physics, the Middle Ages are figured as the fountain-head of modern languages, Italy is represented as the source of the fine arts, Germany as sponsor for the art of printing, Spain as the first great power in discovery, England as a mighty bulwark of literature, the France of the eighteenth century as emblematic of emancipation, and America as the nation of scientific genius. Each figure holds the insignia of its place."

Significance.

In the canopy of the dome, above and within the collar, Mr. Blashfield has also painted, as if floating in the sky, an exquisitely graceful female figure, called *Human Understanding*, who lifts her veil and gazes up, as if seeking more and more guidance from on high. Two cherubs attend her, carrying the Book of Knowledge.

"Human Understanding."

The practical work of the library concentrates in the rotunda, where (in the center) stands the circular desk of the superintendent and his assistants, who can speedily communicate with all parts of the building by a system of telephones, and by pneumatic tubes, which carry messages and orders for books to any required room or book-stack. The floor is filled with small desks, arranged in concentric circles and separated by light screens or curtains, and the intrusion of mere sight-seers is forbidden. Unlimited light and air are assured, and quiet is enforced; while celerity in obtaining and distributing books is secured by various devices that librarians elsewhere will admire and copy. As there is a constant call for books of reference from the Capitol, where the legislators often want a volume for instant use, an underground tunnel, four feet wide and six feet high, has been made between the two buildings, containing an endless cable

Administration.

carrier, upon which books may be sent back and forth at great speed. An assistant, cyclopedias, etc., are stationed at the Capitol terminus.

The stack-rooms, or apartments where the books themselves are kept, open out on each side of the rotunda into the lofty wings that divide the interior courts, whose enameled walls reflect a flood of light into their numerous windows. These repositories contain the most improved arrangement. Cases of iron, rising sixty-five feet to the roof, are filled with adjustable shelves of coated steel as smooth as glass. The floors of these rooms are marble, and the decks, at intervals of every seven feet from top to bottom, by which the attendants reach the shelves, are simply slabs of white marble on steel bars. Cleanliness and ventilation are thus fully assured. Each of these stacks will hold 800,000 books; and the present capacity of all those erected is about 2,000,000 volumes, while additional space can be made for 2,500,000 more, or nearly 4,500,000 volumes in all — more than the probable accumulation of the next century and a half. The greatest existing library in the world, that of France, now contains about 2,500,000 volumes. The available space for all purposes here is largely in excess of that of the British Museum, and amounts to more than two-thirds that of the Capitol itself. To Capt. Bernard Green belongs the high credit for the invention and perfection of these mechanical arrangements for the care of the books, and for many other improvements in library administration. The stack-rooms are not open to the public, but glimpses of them may be caught through glass doors in the rotunda gallery.

Care of Books.

Consultation of the books is open to anyone in the reading-room, though no books can be taken out. The applicant writes the title of the book he wants and his own address on a blank ticket, which he hands in at the central desk, where he presently gets the book. Seats are arranged at circular desks which will accommodate about 250 readers. No one may take books out of the library except members of Congress, and about thirty other high officials.

Reading-room.

A restaurant is maintained in the attic (reached by elevator) which is open to the public during the day and evening.

The basement is devoted to the offices of the library (including that of the Superintendent of the Building and Grounds), and to the Copyright Office. This is quartered in a large hall on the south side, but contains nothing to interest the sight-seer.

Restaurant.

This office grants copyrights upon all kinds of literary material, upon the payment of certain small fees and compliance with regulations as to the deposit of two copies of the publication in this library, and the proper publication of notice of copyright. The law makes this right apply to author, inventor, designer, or proprietor of any book, map, chart, dramatic or musical composition, engraving, cut, print, or photograph or negative thereof, or of a painting, drawing, chromo, statue, statuary, and of models or designs intended to be perfected as works of the fine arts, and the executors, administrators, or assigns of any such person shall, upon complying with the provisions of this chapter, have the sole liberty of printing, reprinting, publishing, completing, copying, executing, finishing, and vending the same; and, in the case of a dramatic composition, of publicly performing or representing it, or causing it to be performed or represented by others. This privilege remains protected for twenty-eight years, and may then be renewed for fourteen years.

Copyright Office.

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THE LIBRARY OF CONGRESS.— The House Reading-room.

A VESTIBULE VISTA.

THE NORTH CORRIDOR.— Second Story, Main Entrance Hall.

IV.

ON CAPITOL HILL.

The plateau east of the Capitol was considered by the founders of the city the most desirable region for residence, and truly it was in those days, as compared with the hills and swamps of the northwestern quarter or the lowlands along the river. The principal owner was Daniel Carroll, and when the alternate city lots were sold for the benefit of the public funds, higher prices were paid for them here than elsewhere. Carroll considered himself sure to be a millionaire, but died poor at last; Robert Morris of Philadelphia, the financier of the Revolution, invested heavily here and lost accordingly; and the two lots which Washington himself bought cost him about $1,000.

Early Expectations.

Daniel Carroll built for himself what was then considered a very fine mansion, styled Duddington Manor; and that it really was a spacious, comfortable, and elegant

WEST FRONT CAPITOL AT NIGHT, ILLUMINATED WITH SEARCH-LIGHTS.

house can be seen by anyone who will walk down New Jersey Avenue, three blocks southeast of the Capitol, and then a block east on E Street, which will bring him in sight of the old house upon its tree-shaded knoll, surrounded by a high wall, and desolate amid "modern improvements." Upon the personal history of the men who have dined beneath its roof, and the stories its walls might repeat, Mrs. Lockwood has

expatiated pleasantly in her valuable book, "Historic Homes in Washington," to which everyone must be indebted who discourses upon the social chronicles of the capital.

Old Capitol Prison.

A more famous building was the old Capitol Prison, as it came to be called during the Civil War, whose walls still stand upon the block facing the Capitol grounds at the intersection of Maryland Avenue with First and A streets, N. E., enclosing the residences called Lanier Place.

This was a spacious brick building hastily erected by the citizens of Washington after the destruction of the Capitol by the British in 1814, to accommodate Congress and hold the national capital here against the renewed assaults of those who wished to move the seat of government elsewhere. While it was building, Congress held one session in Blodgett's "great hotel," which stood on the site of the former General Post Office, and then sat in this building until the restored Capitol was ready for them, in 1827. It was a big, plain, warehouse-like structure, which was turned into a boarding-house after Congress abandoned it, and there Senator John C. Calhoun died in 1850. When the Civil War broke out this building became a military prison for persons suspected or convicted of aiding and abetting the secession treason to which his influence had so powerfully contributed. Washington was full of Southern sympathizers and spies, and many are the traditions in the old families of days and weeks spent by overzealous members in "durance vile" within its walls, guarded by the "law-and-order brigade" of the Provost Marshal's office, which formed the police of the capital in those days. Here Wirz, the brutal keeper of Andersonville prison, was executed, as well as several other victims of the war. Several years ago it was remodeled into handsome residences, one of which was the home of Mr. Justice Field until his death in 1899.

The tall brick Maltby Building, directly north of the Capitol, originally a hotel, is now occupied by congressional committees, and is called the Senate Annex.

Coast Survey.

The Coast and Geodetic Survey, a scientific branch of the Treasury Department to map the coast, chart the waters, and investigate and publish movements of tides, currents, etc., for the benefit of navigation, is domiciled in a brick building on New Jersey Avenue, south of the Capitol, immediately in the rear of the great stone house built long ago by Benjamin F. Butler as a residence, and which is now principally occupied by the Marine Hospital Service. New Jersey Avenue leads in that direction to Garfield Park, which is too new to be of interest, and beyond that to the shore of the Anacostia, near the Navy Yard. Just west of it Delaware Avenue forms a perfectly straight street to Washington Barracks.

Greene Statue.

Capitol Hill, as the plateau of the Capitol is popularly called, can yet show many fine, old-fashioned homes, though some formerly notable have disappeared. It has its own shady avenues, quiet cross streets, and pretty parks. In Stanton Square (three and one-half acres), half a mile northeast out Maryland Avenue, is H. K. Brown's bronze statue of Major-General Nathanael Greene, who distinguished himself at Eutaw Spring and elsewhere in the South during the Revolution, and to whom a statue was voted by the Continental Congress. This statue, which was cast in Philadelphia, and cost, with its pedestal of New England granite, $50,000, is one of the most life-like figures in Washington, the modeling of the horse being particularly admirable. The Peabody School confronts this neat square. A farther walk of half a mile down Massachusetts Avenue takes one to Lincoln Square — a beautifully shaded tract of six and one-quarter acres, just a mile east of the Capitol. Here Tennessee and Kentucky avenues branch off northward and southward, the former leading to Graceland and Mount Olivet cemeteries, and the latter to the Congressional Cemetery, and to the bridge (over the Anacostia to Twining) at the foot of Pennsylvania Avenue.

Christ Church (Protestant Episcopal) on G Street, S. E., between Sixth and Seventh, is the oldest church in the city. It was erected in 1795, and was attended by Presidents Jefferson and Madison. Services are still held there. Christ Church Cemetery, more popularly known as the Congressional Burial Ground, adjoins the grounds of the workhouse on the south, and occupies a spacious tract on the bank of the Anacostia. It contains the graves and cenotaphs, formerly erected by Congress, of many persons once prominent in official life.

Christ Church.

This cemetery was the principal, if not the only place of interment at the beginning of civilization here; and many officials who died at the capital were buried there, and the practice continues, Congress contributing toward the support of the cemetery in consideration of this fact. Among the notable men buried here are: Vice-President George Clinton of New York; Signer and Vice-President Elbridge Gerry of Massachusetts, whose name gave us the verb "to gerrymander"; William West, born in Bladensburg in 1772, a distinguished essayist and jurist, and finally Attorney-General under Monroe; Alexander Macomb, hero of Plattsburg and General of the army preceding Scott, who has a fine military monument; his predecessor, Gen. Jacob Brown, resting under a broken column; Tobias Lear, Washington's private secretary; A. D. Bache, the organizer of the coast survey, and several distinguished officers of the old army and navy. A public vault, erected by Congress, stands near the center of the grounds. The nearest street cars are on F Street, S. E.

Congressional Cemetery.

All this old-settled and no longer fashionable region, near the Anacostia, is spoken of rather contemptuously as "the navy yard," and it supplies a fair share of work for the police courts; but it is greatly beloved of soldiers and sailors on leave.

In Lincoln Square, the most beautiful thing is the lofty, symmetrical sycamore tree in the center; but the most noted object is the Statue Monument to the Emancipation of the Slaves. This is a bronze group, erected by contributions from the colored freedmen of the United States, many of whom were set free by the proclamation which is represented in the hand of the great benefactor of American slaves, one of whom is kneeling, unshackeled, at his feet. One of the inscribed tablets upon the pedestal informs us that the first contribution was the first free earnings of Charlotte Scott, a freed woman of Virginia, at whose suggestion, on the day of Lincoln's death, this monument fund was begun. This statue, twelve feet high, was cast in Munich at an expense of $17,000, and was unveiled on April 14, 1876, the eleventh anniversary of Lincoln's assassination, Frederick Douglass making the oration.

Emancipation Monument.

East Capitol Street is a wide avenue running straight, one mile, from this park to the Capitol, between rows of elms and poplars, and continuing onward to the Eastern Branch through scanty and low-lying suburbs. On the same river bank, at the eastern terminus of Massachusetts Avenue, occupying a reservation called Hospital Square, are the District Almshouse, Workhouse (or Asylum for the Indigent), and the stone jail, costing $40,000, in which several murderers, including Garfield's assailant, Guiteau, have been confined and executed. Some distance away, on the Bladensburg Road, can be seen the buildings of the Boys' Reform School. All these institutions are well worth inspection by those especially interested; but the view of them obtained from passing trains of the Pennsylvania Railroad will satisfy most persons.

District Institutions.

The Navy Yard is one of the places which visitors to Washington are usually most anxious to see, but it usually offers little to reward their curiosity outside of the gunshop, museum, and trophies. It stands on the banks

Navy Yard.

of the broad tidal estuary of the Anacostia River, at the foot of Eighth Street, S. E., and is the terminus of the cars from Georgetown along Pennsylvania Avenue. The Anacostia line of street cars along M Street, S. E., also passes the gate.

This navy yard was established (1804) as soon as the Government came here, and was an object of destruction by the British, who claim, however, that it was set on fire by the Americans. It was restored, and "for more than half a century many of the largest and finest ships of war possessed by the United States were constructed in this yard." Two spacious ship houses remain, but the yard is now almost entirely given up to the manufacture of naval guns and ammunition and the storage of equipments. It often happens that not a ship of any sort is at the wharves (though a receiving ship is usually moored there), and the sentry at the gate is almost the only sign of military occupation about the place.

Ordnance Factories.

The first great building on the right, the Gun Shop, at the foot of the stone stairs, is the most interesting place in the yard. It is filled with the most powerful and approved machinery for turning, boring, rifling, jacketing, and otherwise finishing ready for work the immense rifles required for modern battleships, as well as the smaller rapid-fire guns forming the supplementary batteries of the cruisers and other vessels of war. The great guns are mainly cast at Bethlehem, Pa., and brought here rough. Observing carefully the posted regulations, the visitor may walk where he pleases through these magnificent factories and watch the extremely interesting process, and should it happen that any vessels of war are in the harbor, permission to go on board of them may usually be obtained.

Trophies.

The office of the commandant of the yard is at the foot of the main walk near the wharf, and there application should be made for permission to go anywhere not open to the public. A large number of guns, showing types used in the past, are lying near the office, and a series of very interesting cannon captured from the Tripolitan, British, Mexican, or Confederate enemies whom the navy has had to fight, are mounted before the office. Among them is the famous 42-pounder, Long Tom, cast in 1786 in France, captured from the frigate Noche by the British in 1798, and then sold to us. Later it was struck by a shot, condemned, and sold to Haiti, then at war with France. This over, the cannon had various owners until 1814, when it formed the main reliance in the battery of the privateer General Armstrong, which, by pluckily fighting three British war-ships off Fayal, in the Azores, so crippled them that the squadron was unable to reach New Orleans, whither it was bound, in time to help the land forces there against the victorious Jackson. The brig was afterward sunk to prevent her capture by the British, but the Portuguese authorities had so greatly admired the little ship's action that they saved this gun as a trophy, and sent it as a present to the United States.

Navy Museum.

A museum near the gate is worth visiting, as it contains many pieces of old-fashioned ordnance and ammunition, and many relics of historical or legendary interest, of which the most popular, perhaps, is the stern-post of the original Kearsarge, still containing a shell received during her fight with the Alabama. The door of the museum is shaded by a willow grown from a twig cut above the grave of Napoleon at St. Helena. The residences of officers on duty at the yard are near the gate, which was built from designs by Latrobe.

Marine Corps.

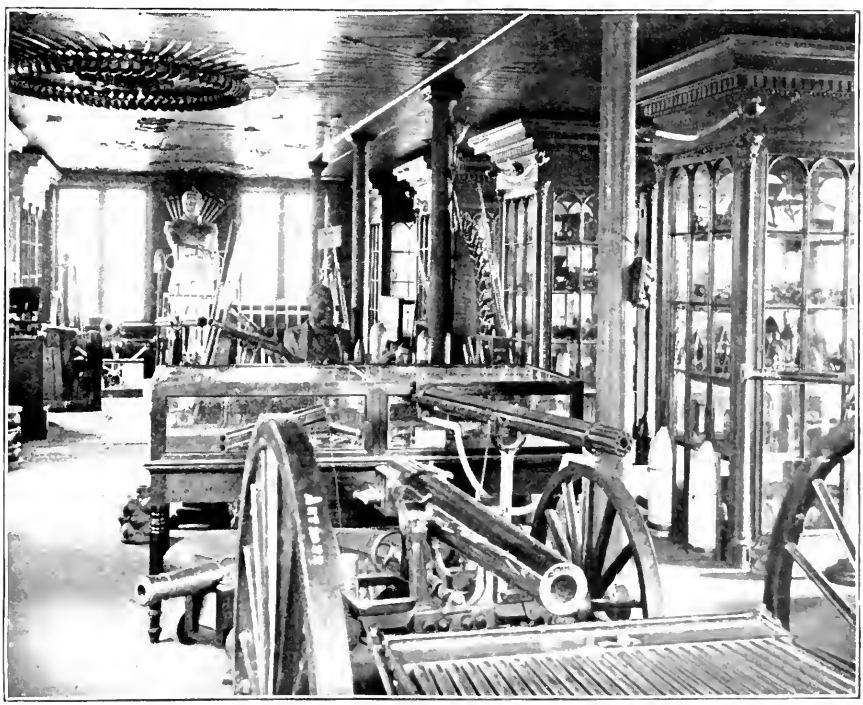
The marine barracks, three squares above the Navy Yard, on Eighth Street, S. E., occupy a square surrounded by brick buildings painted yellow, according to naval custom, and are the home station and headquarters of the Marine Corps; but, except that here is the residence of the famous Marine Band, they contain nothing of interest to the visitor, unless he likes to watch guard-mounting every morning at 9, or the formal inspection on Mondays at 10 A. M. The

Marine Band is the only military band always stationed in Washington, and available for all military ceremonials. These advantages have given it great excellence; and its music at parades, President's receptions, inaugural balls, etc., is highly appreciated. This band gives outdoor concerts in summer.

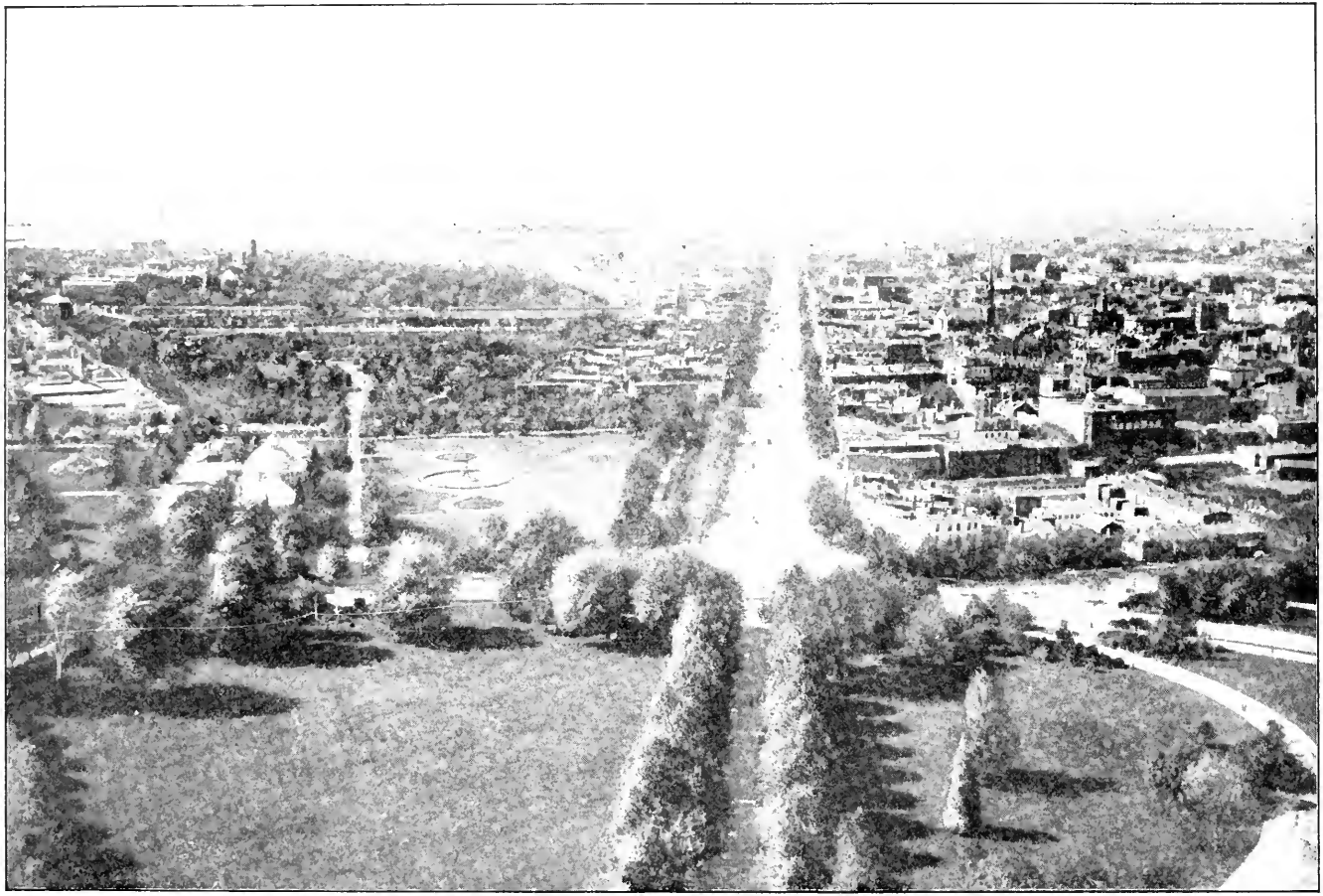
The Naval Hospital, for sick and wounded officers and men of the Navy and Marine Corps, is at Pennsylvania Avenue and Ninth Street, S. E.; and at Second and D streets, S. E., is Providence Hospital, founded in 1862.

Anacostia Suburbs.

Anacostia is a name applied in an indefinite way to the region opposite the Navy Yard, and is reached by a bridge at the foot of Eleventh Street, crossed by the street cars of the Anacostia & Potomac line. The village at the farther end of the bridge, now called Anacostia, was formerly Uniontown, and from it branch roads lead up on the Maryland heights in various directions, where electric railroads and park villages are rapidly extending. Twining, at the eastern end of the Pennsylvania Avenue bridge; Lincoln Heights, in the extreme eastern corner of the district; Garfield and Good Hope, on the fine Marlboro Turnpike, which is a favorite run for cyclers; and Congress Heights, farther south, are the principal of these suburban centers. All of these high ridges were crowned and connected by fortifications, some of which remain in fairly good condition, especially Fort Stanton, just south of Garfield. A wide and interesting view of the city and the Potomac Valley is obtained from its ramparts, and also of the great Federal Insane Asylum.



MUSEUM, NAVY YARD.



Botanical Garden. Pennsylvan a Avenue.

VIEW LOOKING WEST FROM THE CAPITOL.

V.

FROM THE CAPITOL TO THE WHITE HOUSE.

A Walk Up Pennsylvania Avenue.

Pennsylvania Avenue is the backbone of Washington — the head of it resting upon the storied heights of Georgetown, and the tail lost in the wilderness of shanties east of the Navy Yard. It is four miles and a half long, but is broken by the Capitol grounds and by the Treasury and White House grounds. Between these two breaks it extends as a straight boulevard, one and a half miles in length and 160 feet wide, paved with asphalt and expanding at short intervals into spaces or parks caused by the angular intersection of other streets. It will, by-and-by, be among the grandest streets in the United States.

Pennsylvania Avenue.

A walk up "The Avenue" begins at the western gates of the Capitol, where First Street, N. W., curves across its rounded front. Pennsylvania Avenue strikes northwest; a few paces to the left, Maryland Avenue diverges southwest, straight down past the National Museum to Long Bridge. The circles at the beginning of these streets are filled with two conspicuous monuments — the Naval or Peace Memorial at Pennsylvania Avenue, and the Garfield at Maryland Avenue.

PENNSYLVANIA AVENUE.— Looking East from the Treasury Department.

The Naval Monument was erected in 1878 from contributions by officers and men of that service, "in memory of the officers, seamen, and marines of the United States Navy who fell in defense of the Union and liberty of their country, 1861–1865."

Naval Monument. It was designed from a sketch by Admiral David D. Porter, elaborated by Franklin Simmons, at Rome, and is of pure Carrara marble, resting upon an elaborate granite foundation designed by Edward Clark, the present architect of the Capitol. America is sorrowfully narrating the loss of her defenders, while History records on her tablet: "They died that their country might live." Below these figures on the western plinth of the monument is a figure of Victory, with an infant Neptune and Mars, holding aloft a laurel wreath, and on the reverse is a figure of Peace offering the olive branch. The cost was $41,000, half of which was given by Congress for the pedestal and its two statues.

THE NAVAL MONUMENT.—Pennsylvania Avenue near Western Entrance to Capitol Grounds.

The Garfield Statue is a more recent acquisition, having been erected by his comrades of the Army of the Cumberland, and unveiled in 1887, to commemorate the virtues and popularity of President James A. Garfield, whose assassination, six years before, had horrified the whole country. The statesman stands upon a massive pedestal, in the attitude of an orator; nearer the base of the statue three figures represent three phases of his career—student, soldier, and publicist. This statue was designed by J. Q. A. Ward, and erected at an expense of $65,000, half of which was appropriated by Congress to pay for the pedestal and its three bronze figures.

Garfield Monument.

In the triangle between these two avenues lies the ten-acre tract of the Botanical Garden, where Congressmen get their button-hole bouquets, and their wives cuttings and seeds for pretty house-plants. It long ago outlived its scientific usefulness, and has never attained excellence as a public pleasure-garden or park, while its cost has been extravagant. In its central

Botanical Garden.

greenhouse may be seen certain tropical plants brought home by the Wilkes and Perry exploring expeditions; and the conspicuous illuminated fountain in the center of the grounds is the one by Bartholdi, so greatly admired at the Centennial Exposition, 1876. It cost $6,000.

The buildings improve as we proceed, and in the next block, on the right, is the National Hotel, whose history goes back to the early decades of the century, for in the time of Clay and Webster it was filled with the leading spirits in the Government, who caused many memorable things to happen beneath its roof. At Sixth Street, just south of the avenue, is the handsome station of the Pennsylvania Railroad, and opposite it is the Metropolitan Hotel, covering the site of the first important hotel in Washington, the "Indian Queen," which was the scene of the greatest festivities at the capital during the first third of the century.

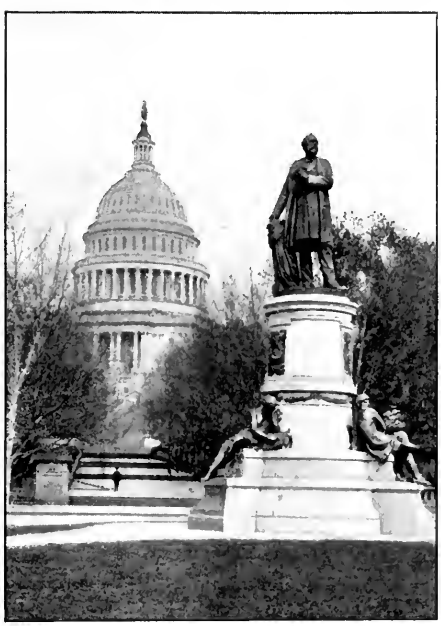
Early Hotels.

This brings us to Seventh Street, the chief north-and-south artery of traffic. Here Louisiana Avenue extends northeastward to Judiciary Square; and its diagonal crossing of Pennsylvania Avenue leaves a triangle, upon which stands the equestrian statue of Maj.-Gen. Winfield S. Hancock, by Henry J. Ellicott, erected in 1896.

On the south side of the avenue here, stretching from Seventh to Ninth Street, is Center Market, one of the most spacious, convenient, well-furnished, and withal picturesque establishments of its kind in the country. No one should consider a tour of Washington made until they have spent an early morning hour in this market, and in the open-air country market behind it, along the railings of the Smithsonian grounds, where the gaunt farmers of the Virginia and Maryland hills stand beside their ramshackle wagons, or hover over little fires to keep warm, and quaint old darkies offer for sale old-fashioned flowers and "yarbs," live chickens, and fresh-laid eggs, bunches of salad or fruit from their tiny suburban fields, smoking cob pipes and crooning wordless melodies just as they used to do in "befo' de wa'" days. There are four or five great markets in Washington. Between the market and Pennsylvania Avenue is a park space, through which runs the depression marking the old Tiber Canal, now a grassy trench crossed by a picturesque bridge. Here stands the Statue of Maj.-Gen. John A. Rawlins, Grant's Chief of Staff, and later his Secretary of War, who also has a small park named after him in the rear of the War Office, where this monument was first erected. This statue, which is of bronze, after designs by J. Bailey, cast in Philadelphia, from rebel cannon captured by Grant's armies, was erected in 1874, and paid for ($12,000) by friends of Rawlins, who died here in 1869.

Center Market.

Rawlins Statue.



BRONZE STATUE OF JAMES A. GARFIELD.
Southwestern Entrance to Capitol Grounds.
By J. Q. A. Ward.

Good modern buildings and fine stores line the avenue from here on to Fifteenth Street, especially on the northern side. At

Ninth Street another north-and-south artery of street-car traffic is crossed, and the Academy of Music appears at the right.

Tenth Street, the next, is historic. At the left, past the market, is the principal entrance to the Smithsonian grounds; and on the corner is the office of a lively morning newspaper, *The Times*. The open space here is decorated with Plassman's

Franklin Statue.

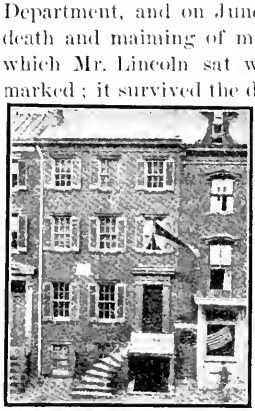
Statue of Benjamin Franklin, looking shrewdly down upon the trafficking throng, as that eminent man of affairs was wont to do. It is marble, of heroic size, represents Franklin in his court dress as Minister to the Court of France, and was presented to the city in 1889, by Stilson Hutchins, an editor and writer of wide reputation. The assassination of President Lincoln occurred in the old Ford's Theater on this Tenth Street, in the second block north of Pennsylvania Avenue, and the buildings made sacred by the event are still standing.

Ford's Theater, which during the Civil War was the leading theater in the city, has long been occupied by the Government as offices. Here, on the night of April 14, 1865,

Ford's Theater.

President Lincoln, with members of his family and staff, went, by special invitation, to witness a play in which the actor J. Wilkes Booth had a principal part. During an intermission, Booth entered the box in which the President sat, shot him in the back of the head with a revolver, and then leaped to the stage. At the same time, other assassins made attempts upon the life of the cabinet officers — that upon Secretary Wm. H. Seward nearly proving successful. Booth leaped to the stage, and, with the other assassins, made his escape, but all were soon recaptured, brought to Washington (except Booth, who was killed in Maryland), and incarcerated in the military penitentiary at the Arsenal, where four of the leaders of the conspiracy were tried and hung. Ford's Theater was at once closed by order of the Government, which purchased the building in 1866. It was

remodeled and appropriated to the uses of the Record and Pension Division of the War Department, and on June 9, 1893, suffered a collapse of the floors, which caused the death and maiming of many clerks. During all this time the proscenium pillar, next which Mr. Lincoln sat when he was killed, had been preserved in place, properly marked; it survived the disaster of 1893, and can still be seen.


OLDROYD LINCOLN MUSEUM.

Oldroyd Lincoln Museum.

The house in which Lincoln died (No. 516 10th Street, between E and F) contains the Oldroyd Lincoln memorial collection, begun by O. H. Oldroyd in 1860, and now comprising three thousand objects connected with or relating to the martyred President. Among them are the following: Family Bible in which Lincoln wrote his name in boyhood; log from the old Lincoln home; stand made from logs of house in which Lincoln lived, 1832-36; rail split by Lincoln and John Hanks in 1830 (with affidavit by Hanks); discharge given to one of his men by Captain A. Lincoln, Black Hawk War, 1832; picture of Springfield House; flag carried in Lincoln and Hamlin campaign; office chair in which Lincoln sat when he drafted his first Cabinet; farewell address to neighbors; articles of furniture from the Springfield home; autograph letters; life-mask and cast of hands by L. W. Volk; bill of the play "Our American Cousin"; 250 funeral sermons; 63 marches and dirges; 263 portraits, including the earliest known; 209 medals; the spur and flag which played a prominent part in Booth's leap from the box in the theater.

At the corner of Eleventh Street is *The Evening Star*, opposite which, filling the whole square from Eleventh to Twelfth Street, is the Post Office, elsewhere described.

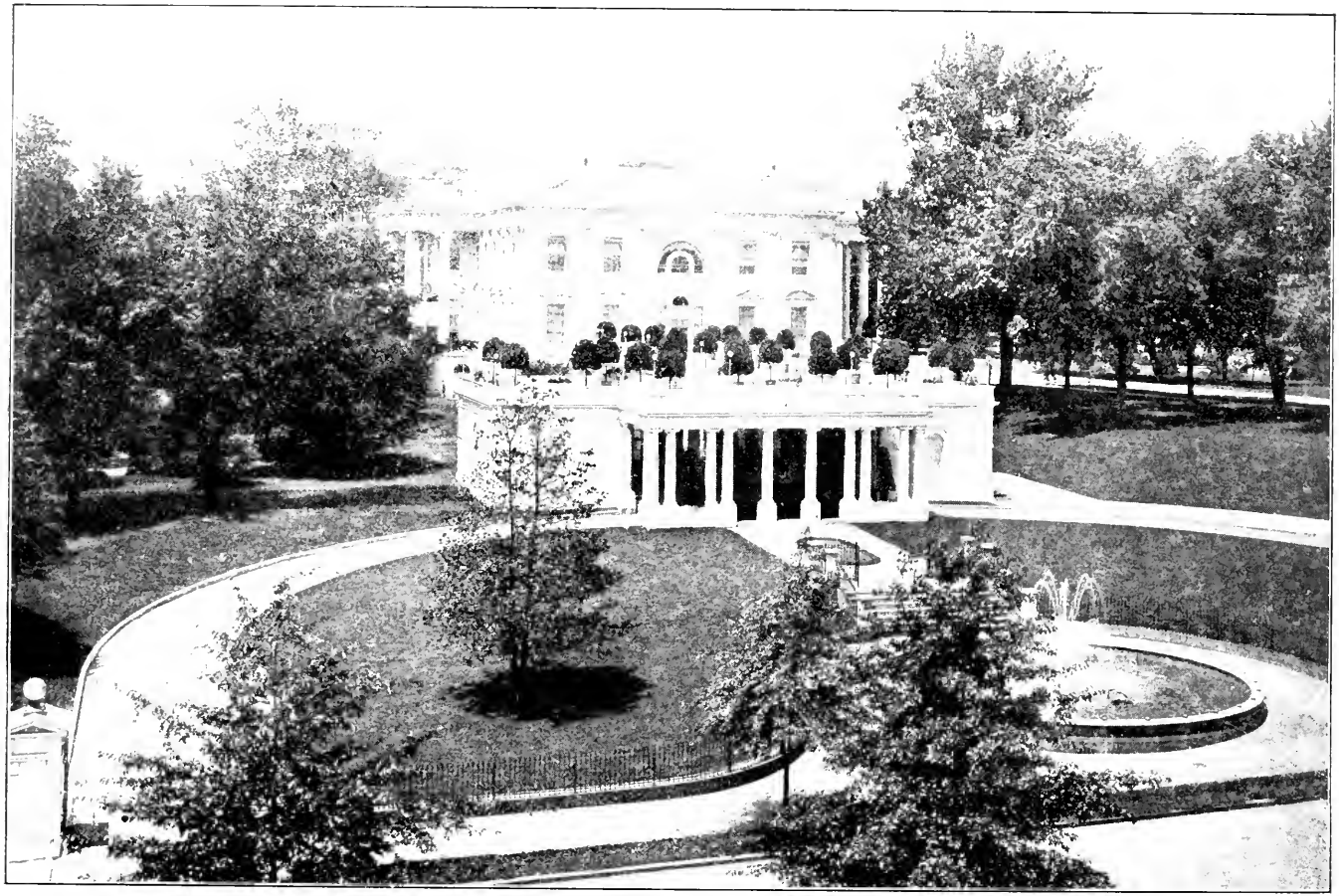
Twelfth to Fifteenth Streets.

On the corner of Twelfth Street stands the lofty Raleigh Hotel. The two pretty little parks at Thirteenth Street are confronted by hotels, restaurants, etc., and the National Theater, which is among the foremost places of amusement in the city. The handsome home of *The Post*, the leading morning newspaper, is just beyond. On the south side of the avenue is seen the headquarters building of the Southern Railway system; and at Thirteen-and-one-half Street, just beyond the ruins of a railway power-house, is the terminus of the Washington, Alexandria & Mount Vernon Electric Railway.

Fourteenth Street is the most important thoroughfare, north and south, in this part of the city, extending from the Long Bridge, at the foot of Maryland Avenue, northward to Mount Pleasant. The Belt Line cars run southward upon it from Pennsylvania Avenue to the Bureau of Engraving and Printing, and so on around to the Capitol. At the right (northward) the street slopes steeply up the hill to F Street, and this block, as far as the Ebbitt House, is known as Newspaper Row, because filled with the offices of correspondents of newspapers all over the country. Opposite them, occupying the northwest corner, is Willard's Hotel

The block opposite Willard's is devoted to business houses, and has the Regent Hotel. Around the corner to the left, on Fifteenth Street, are the Grand Opera House, the armory of the Washington Light Infantry, the house of the Capital Bicycle Club, etc.

This brings us to the end of the avenue, against the southern portico of the Treasury, and in sight of the impressive Sherman memorial. Turning to the right, up the slope of Fifteenth Street, we pass the busy terminus of F Street, and go on to G, where the Riggs House forms a dignified corner-piece. A few steps farther, the broad avenue in front of the Treasury opens the way northward, and brings us to that goal of patriotic ambition — the White House.



THE WHITE HOUSE — FROM LAFAYETTE SQUARE

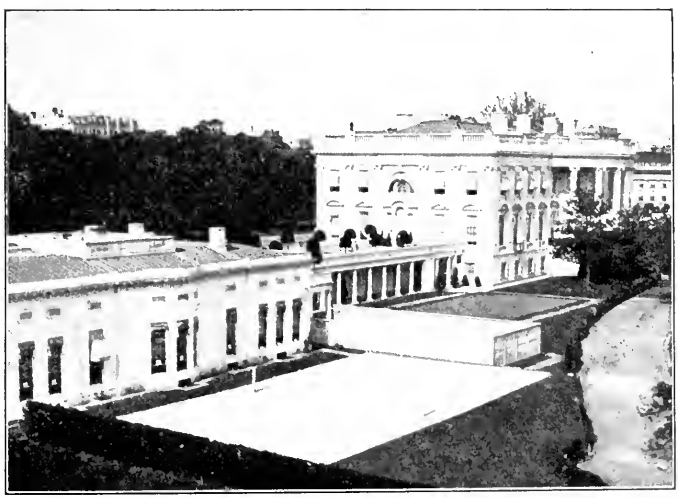
VI.

AT THE EXECUTIVE MANSION.

The Executive Mansion, more commonly called the White House, has gained for itself a world-wide reputation in a century's existence. George Washington was present at the laying of the corner-stone in 1792, in what then was simply David Burns' old fields stretching down to the Potomac (for this was the first public building to be erected), but John Adams was the first President to live in the building (1800), which was still so new and damp that his wife was obliged to have a literal house-warming to dry the interior sufficiently for safety to health. Its cost, up to that time, had been about $250,000.

History.

The architect, James Hoban, who had won reputation by building some of the fine houses on the Battery in Charleston, took his idea of the mansion from the house of the



THE EXECUTIVE OFFICES.

Irish Duke of Leinster, in Dublin, who had, in turn, copied the Italian style. The material is Virginia sandstone, the length is 179 feet, and the width 86 feet. The house stands squarely north and south, is of two stories and a basement, has a heavy balustrade along the eaves, a semicircular colonnade on the south side (facing the river and finest grounds), and a grand portico and porte-cochère on the northern front, added in Jackson's time. Its cost, to the present, exceeds $1,500,000. In 1814 the British set fire to the building, but heavy rains extinguished the conflagration before it had greatly injured the walls. Three years later the house had been restored, and the whole was then painted white, to cover the ravages of fire on its freestone walls, a color which has been kept ever since, and is likely to remain as long as the old house does, not only because of the tradition, but because it is really effective among the green foliage in which the mansion is ensconced. It was reopened for the New Year's Day reception of President Monroe in 1818.

EAST ENTRANCE TO THE WHITE HOUSE.

The President's Grounds consist of some eighty acres sloping down to the Potomac Flats. The immediate gardens were early attended to, as is shown by the age and size of the noble trees; but only lately has the more distant part of the grounds been set in order. This part, as also the park nearer the house (locally known as the White Lot) is open freely to the public, under the eye of policemen; and here, in warm weather, the Marine Band gives outdoor concerts in the afternoon, and the people come to enjoy them. At such times fashion gathers in its carriages upon the winding roads south of the mansion, and assumes the formal parade of Rotten Row or the Bois de Boulogne. It is here, too, on the sloping terrace just behind the White House, that the children of the city gather on Easter Monday to roll their colored eggs — a pretty custom the origin of which has been quite forgotten. Lafayette Square ought also to be included as practically a part of the President's Grounds.

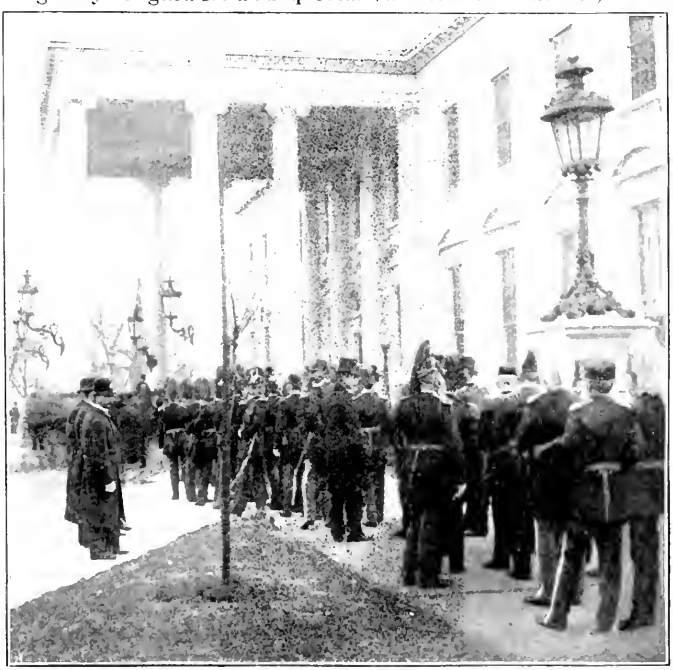
President's Grounds.

Egg-rolling.

Admission to certain parts of the White House is almost as free to everybody as it is to any other of the people's buildings in their capital. Coming from Pennsylvania Avenue by the principal approach, along the semicircular carriage drive that leads up from the open gates, the visitor enters the stately vestibule through the front portico, from whose middle upper window Lincoln made so many impromptu but memorable addresses during the war. Here will be found door-keepers, who direct callers upon the President up the staircase to the offices, and form visitors, who wish to see the public rooms of the mansion, into little parties, who are conducted under their guidance. The first public apartment visited is that on the left as you enter, occupying the eastern wing of the building and called the East Room.

Door-keepers.

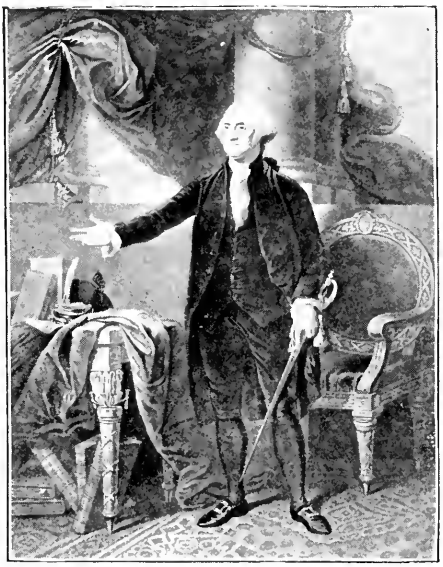
This, which was originally designed for a banquet hall, and so used until 1827, is now the state reception room. It is 80 feet in length, 40 feet wide, and 22 feet high, and has eight beautiful marble mantels, surmounted by tall mirrors. Its embellishments are renewed every eight or ten years, reflecting the changing fashion in decoration; but the crystal chandeliers, which depend from each of the three great panels of the ceiling (dating, with their supporting pillars from Grant's time) are never changed; and whatever the



IN LINE ON A RECEPTION DAY.— At the White House.

style, the profusion of gilding and mirrors gives a brilliant background for the gorgeously arrayed assemblages that gather here on state occasions, when the hall is a blaze of light, and a garden of foliage and flowers from the great conservatories. Full-length portraits of George and Martha Washington are conspicuous among the pictures on the walls. The former used to be thought one painted by Gilbert Stuart, but it is now known to be the work of an obscure English artist who copied Stuart's style — a "very feeble imitation" Healy pronounced it.

East Room.



PORTRAIT OF WASHINGTON. — In East Room.

"Every visitor is told," remarks Mr. E. V. Smalley, who explained these facts in The Century Magazine, "that Mrs. Madison cut this painting from out of its frame with a pair of shears, to save it from the enemy, when she fled from the town [in 1814]; but in her own letters describing the hasty flight, she says that Mr. Custis, the nephew of Washington, hastened over from Arlington to save the precious portrait, and that a servant cut the outer frame with an ax, so that the canvas could be removed, stretched on the inner frame."

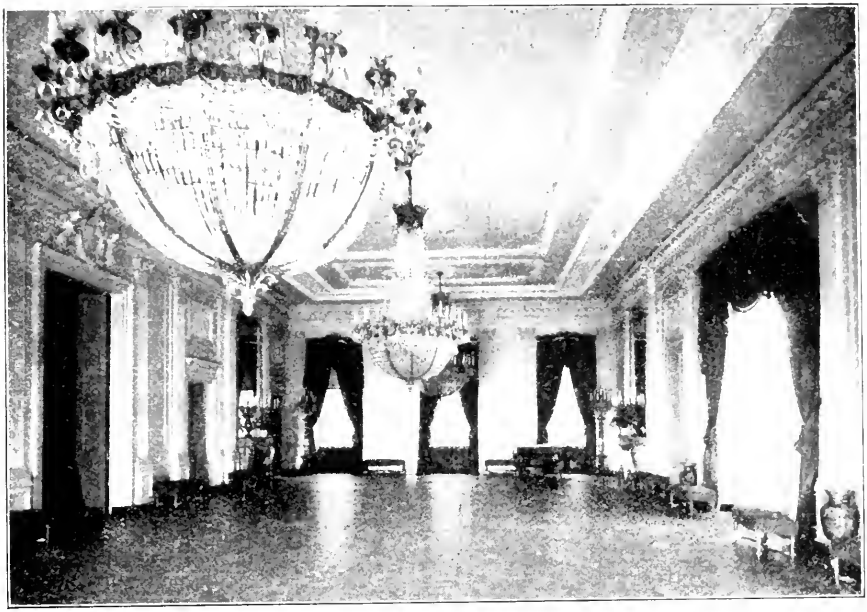
The portrait of Mrs. Martha Washington is a modern composition by E. B. Andrews of Washington. A full-length portrait of Thomas Jefferson, also by Mr. Andrews, and one of Lincoln, by Coggeshall, also occupy panels here.

The East Room is open to anyone daily from 10 to 2, but the other official apartments are only visible by special request, or when, at intervals, a custodian leads a party through them.

Adjoining the East Room at its southern end, is the Green Room, so named from the general color of its decorations and furniture, which are traditional. The tone is pale gray green. The ceiling is ornamented with an exquisite design of musical instruments entwined in a garland with cherubs and flowers, and there is a grand piano. There are touches of gilt everywhere upon the ivory-like woodwork, and the rococo open-work in the tops of the windows, from which the curtains hang, is noticeable. Here hang several notable portraits. One of these is a full-length, by Huntington, President of the National Academy, of Mrs. Benjamin Harrison, which was presented by the Daughters of the American Revolution, of whose society she was president. Another notable portrait by the same artist is the full-length of Mrs. Rutherford B. Hayes, presented by the Women's Christian Temperance Union, commemorating Mrs. Hayes' courage in maintaining the cold-water regime at the Executive Mansion. Three other portraits are hung here by friends. One is of Mrs. James K. Polk; another, of the second wife of President Tyler, and the third, of the wife of Major Van Buren, son of President Martin Van Buren, known in his time as "Prince Harry."

Green Room.

Blue Room. Next to this is the somewhat larger (40 by 30 feet) and oval Blue Room, which bows outward in the center of the colonnade of the south front of the building, and whose decorations are in pale blue and gold. The ornaments



THE EAST ROOM.

THE BLUE ROOM

are presents from the French. The mantel clock was a present from Napoleon to Lafayette, and was given by the latter to the United States; and the fine vases were presented by the President of the French Republic on the occasion of the opening of the Franco-American cable. It is here that the President stands when holding receptions, the ceremonial of which is described elsewhere, and here President and Mrs. Cleveland were married in 1886.

Red Room.

The Red Room, west of the Blue Room, a square room of the same size as the Green Parlor, has a more home-like look than the others, by reason of its piano, mantel ornaments, abundant furniture, and pictures, and the fact that it is used as a reception-room and private parlor by the ladies of the mansion. The prevailing tone is Pompeiian red, and the walls are covered with portraits, as follows.

A full-length of President Arthur, by Daniel Huntington, N. A.

A full-length of Cleveland, by Eastman Johnson.

A full-length of Benjamin Harrison, by Eastman Johnson, 1895.

A half-length of James A. Buchanan.

A half-length of Martin Van Buren, by Healy.

A half-length of Zachary Taylor, by Healy.

A half-length of John Adams, by Healy.

All these rooms open upon the corridor running lengthwise the building and separated from the vestibule by a partition of glass, which President Arthur prevailed upon Congress to order, to replace an old wooden one. "The light coming through the partition of wrinkled stained-glass mosaic makes a marvelously rich and gorgeous effect, falling upon the gilded niches where stand dwarf palmetto trees, the silvery network of the ceiling, and the sumptuous furniture." In this corridor hang several portraits of Presidents, including a full-length of Washington, by an Ecuadorian artist,

THE RED ROOM.

Cadena of Quito, and presented by him; and of Polk, Garfield (by Andrews), Hayes, Fillmore, Tyler, Grant (by Le Clair), and Jackson—one of Andrews' early efforts. Many of the older ones are by Healy, who painted portraits of Presidents J. Q. Adams, Tyler, Jackson, Van Buren, Taylor, Fillmore, Polk, Pierce, Buchanan, Lincoln, and Grant. Each President is supposed to leave his portrait here.

State Dining-room.

The State Dining-room is at the south end of this corridor, on the left, in the corner of the house. It measures 40 by 30 feet, and is in the Colonial style, the prevailing colors being a dull yellow, meant to light up warmly under gaslight.

"The ceiling is surrounded with a frieze of garlands, about 3½ feet wide, with medallions at intervals. From these wreaths and vines run to the chandeliers. Beneath the cornice is a heavy frieze about four feet in width, which blends into the wall, with garlands of native vines, leaves, and fruits. . . . The general character of the work is known as 'appliqué relief,' which is produced by blending transparent colors on a light ground, . . . the effect being greatly increased by the fact that the various colors and figures are 'edged up' in relief to imitate the corded or raised work in appliqué. . . . State dinners are usually given once or twice a week during the winter, and are brilliant affairs. Lavish use is made of plants and flowers from the conservatories, and the table, laden with a rare display of plate, porcelain, and cut-glass, presents a beautiful appearance, forming an effective setting for the gay toilets of the ladies and their glittering jewels. The table service is exceedingly beautiful, and is adorned with various representations of the flora and fauna of America. The new set of cut-glass was made at White Mills, Pa., and is regarded as the finest ever produced in this country. It consists of 520 separate pieces, and was especially ordered by the Government for the White House. On each piece of the set, from the mammoth centerpiece and punch bowl to the tiny saltcellars, is engraved the coat of arms of the United States. The execution of the order occupied several months, and cost $6,000. The table can be made to accommodate as many as fifty-four persons, but the usual number of guests is from thirty to forty."

The western door of the corridor leads into the conservatory, which is always in flourishing beauty; and opposite the state dining-room is the private or family dining-room, a cozy apartment looking out upon the avenue. The private stairway is near its door. A butler's pantry, a small waiting-room at the right of the vestibule, and an elevator complete the list of rooms on this main floor

The basement is given up entirely to the kitchen, storerooms, and servants' quarters.

President's Office.

The business offices of the President and his secretaries are on the second floor, at the eastern end, and are reached by a stairway at the left of the vestibule. At the head of the stairway sits a messenger who directs persons into the large anteroom, which is in reality a hallway of the house, and to the door of the office of the Secretary to the President, who occupies the corner room southeast.

The President's office is next to that of his private secretary—a large, plain, comfortably furnished room, lined with cases of books of law and reference. His great desk is at the southern end of the room, and the President sits with his back to the window, which commands a wide view down the Potomac. The massive oak table here is made from timbers of the Resolute, a British ship abandoned in the Arctic ice while searching for Sir John Franklin, in 1854, but recovered by American whalers; it is a gift from Queen Victoria.

The Cabinet Room is next beyond, immediately over the Green Room—another plain, handsome, rather dark apartment, with a long table down the center surrounded

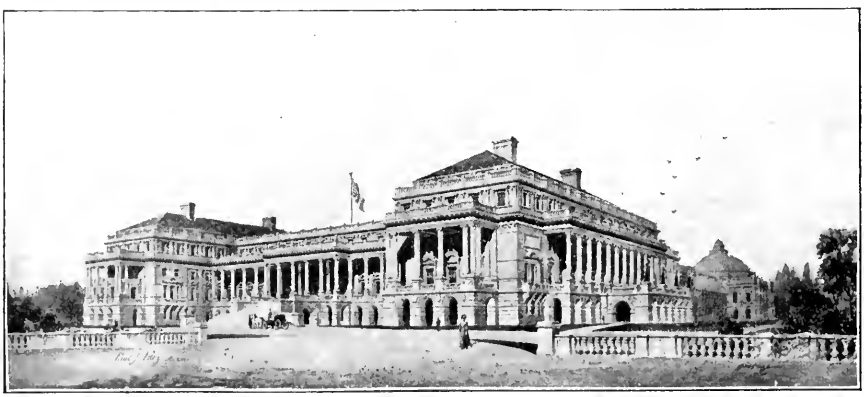
by armchairs. The President sits at the southern end of the table, with the Secretary of State on his right, the Secretary of the Treasury on his left, and the others farther down the table. The more or less valuable portraits of several past Presidents look down upon them from the walls.

Cabinet Room.

The Executive Mansion is well guarded. A large force of watchmen, including police officers, is on duty inside the mansion at all hours, and a continuous patrol is maintained by the local police of the grounds immediately surrounding the mansion. As an additional safeguard, automatic alarm signals are fixed in different parts of the house, and there are telephones and telegraphs to the military posts, so that a strong force of police and soldiers could be obtained almost at a moment's notice.

The inadequacy of the White House as a residence for the President of the United States has long been recognized. It is crowded, inconvenient, and wholly unadapted to such dignity and occasions of public ceremony as the nation demands of its chief. There is not even accommodation for visitors, so that guests of the nation must be sent to a hotel. Many suggestions and more or less elaborate plans have been made for a new and proper President's residence, which should be entirely separate from the Executive offices, for which the present White House might properly be reserved. Most of these proposals contemplate a magnificent edifice on Meridian Hill, 200 feet in elevation, at the head of Sixteenth Street. One such proposition, designed by Mary Henderson Foote and Paul J. Pelz, is illustrated herewith. It proposes a building in an ornate American adaptation of the Roman classic style of architecture, and constructed of white marble, with grand approaches. The west wing would be devoted to the home of the President's family, and the east wing to suitable accommodation for the nation's guests; while the central part, and the ground floor of the east wing, extended by elaborate conservatories, would be devoted to a series of state apartments, in which grand ceremonies and entertainments might be adequately arranged and carried out.

A New White House.



PROPOSED EXECUTIVE MANSION.—Paul J. Pelz, Architect.

VII.

THE EXECUTIVE DEPARTMENTS.

The Executive Departments are those over which the Cabinet officers preside, and in which the daily administration of the Government is carried on. There have not always been so many, nor have they always been known by their present names; and it is only recently, under the law of 1886, prescribing the order of succession to the Presidency, that any authoritative sequence could be observed in the list, which is now as follows:

List of Departments.

The Department of State, presided over by the Honorable the Secretary of State.
The Treasury Department, the Secretary of the Treasury.
The War Department, the Secretary of War.
The Department of Justice, the Attorney-General.
The Post Office Department, the Postmaster-General.
The Navy Department, the Secretary of the Navy.
The Department of the Interior, the Secretary of the Interior.
The Department of Agriculture, the Secretary of Agriculture.

All these are situated in the immediate neighborhood of the Executive Mansion, except those of the Post Office, Interior, and Agriculture.

The Departments are the business offices of the Government, and "politics" has much less to do with their practical conduct than the popular clamor would lead one to suppose. The occasional shirk or blatherskite makes himself noticed, but the average employe, from head to foot of the list, faithfully attends to his business and does his work. This must be so, or the business of the nation could not be carried on; and otherwise, men and women would not grow gray in its service, as they are doing, because their fidelity and skill can not be spared so long as their strength holds out. Year by year, with the growth of intelligence and the extension of the civil service idea and practice, "politics" has less and less to do with the practical administration of the business of the nation at its capital; and year by year, better and more economical methods and results are achieved. No civil pensions have yet been established as the further reward of long and faithful service.

Department of State.

The Department of State stands first on the list, and occupies the south and noblest front of the State, War, and Navy Building — that towering pile of granite west of the White House, which has been so honestly admired by the populace and so often condemned by critics. The architect was A. B. Mullet, who had a great fondness for the "Italian renaissance," as is shown by the post offices of New York and Boston, and by other public edifices executed while he was supervising architect of the Treasury. This building is 471 feet long by 253 feet wide, and surrounds a paved courtyard containing engine-houses, etc. It is built, outwardly, of granite from Virginia and Maine, and the four façades are substantially alike, though the south front, where space and slope of the ground favors, has a grander entrance than the other sides. The building was begun in 1871 and not wholly finished until 1893, covers four and a half acres, contains two miles of corridors, and cost $10,700,000. It is in charge of a superintendent, responsible to a commission composed of the three Secretaries occupying it.

All of the apartments of the "foreign office" are elegant, and one fancies he sees a greater formality and dignity, as certainly there is more of studious quiet, here than in any other department. The Secretary and assistant secretaries occupy a line of handsome offices in the second story, looking southward across the park, among which is the long and stately room assigned to conferences with representatives of foreign governments, or similar meetings, and hence called the Diplomatic Room. An opportunity to inspect this should be accepted, if only to obtain a sight of the likenesses of the past Secretaries of State, with which its walls are almost covered. All of these portraits are by men of talent, and some are of superior merit: That of Clay, by E. D. Marchant, and those of Fish and Frelinghuysen, by Huntington, are especially praised. Lord Ashburton is here also, beside Webster—his great coadjutor in the adjudication of the boundary between the United States and Canada. This room, the furniture, rugs, and hangings of which are dark and elegant, is said to have been arranged by Secretary Hamilton Fish. Near by is another elegant apartment—the Diplomatic Ante-room, where foreign dignitaries await audience with the premier.

Foreign Office.

The show room of the department, however, is the library, in spite of the fact that several curious objects formerly exhibited there are no longer on view.

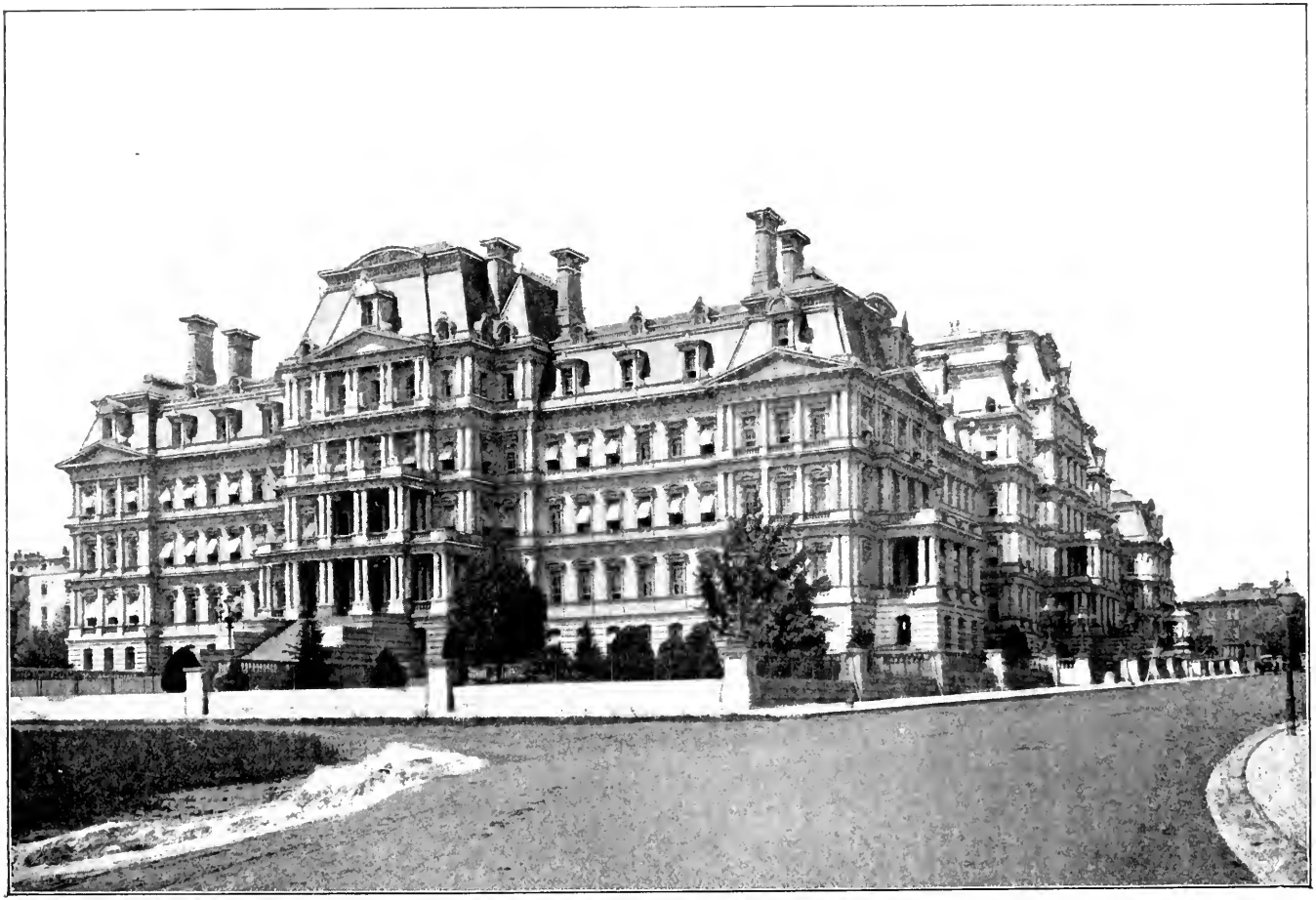
The precious original drafts of the Declaration of Independence and of the Constitution were disintegrating and fading under exposure to the light, and have been shut up in a steel safe, after having been hermetically sealed between plates of glass, which arrangement, it is hoped, will stop their decay. A precise facsimile of the Declaration, made about 1820, hangs upon the library wall. The Great Seal and certain curious early treaties of oriental and barbarous states are no longer exhibited. Here may be seen, however, the war sword of Washington—the identical weapon he was accustomed to wear in camp and campaign; and the sword of Jackson, at New Orleans—broken, to be sure, but mended by a skillful armorer, and not by himself at a blacksmith's forge, as the old story relates. Jefferson's writing-desk (at which, tradition says, the Declaration of Independence was drafted), Franklin's staff and buttons from his court dress, a lorgnette given by Washington to Lafayette, a copy of the *Pekin Gazette*, which has been printed continuously, as a daily newspaper, since the eighth century, and several other personal relics and historical curiosities will reward the visitor.

"State" Library and Relics.

The library itself is a very notable one, equal to those of the governments of Great Britain and France in importance as a collection of books of international law and diplomacy. Cognate works, such as biographies, histories, and travels of a certain sort, supplement this central collection, and the whole now includes some 60,000 volumes. Its purpose is to serve as a reference library for the department. It also includes a great quantity of the papers of public men of the past, which have been acquired by purchase or otherwise, and are distinct from the correspondence archives of the department. For the papers of Washington (bound into 336 volumes) $45,000 was paid in 1834 and 1849; for the Madison papers (75 vols., 1848) $25,000; for the Jefferson MSS. (137 vols., 1848) $20,000; and for the Monroe papers (22 vols., 1849) $20,000. More recently have been acquired the papers of Hamilton (65 vols.), of Benjamin Franklin (32 vols., $35,000), and extensive records of the Revolutionary army.

The War Department has quarters in the same great building, occupying the western and part of the northern front, as is indicated by the cannons lying upon the buttresses of the porches. The Secretary and Assistant Secretary of War, the General of the army, and several military bureaus have their offices there, but none of them are open, of course, to the casual visitor. At the head of the staircase, near the northwestern corner, are models of certain arms and

War Office.



DEPARTMENTS OF STATE, WAR, AND NAVY.—Seventeenth Street, between New York Avenue and G Street, N. W.

ordnance, and of wagons, ambulances, etc., and also two showcases of life-size lay figures exhibiting the uniforms of various ranks in the Revolutionary army. The wall of the staircase is embellished with portraits of past Secretaries, and in the corridor and ante-rooms of the Secretary's office are other paintings, including grand portraits of Grant, Sherman, and Sheridan, by Daniel C. Huntington. The Washington portrait here is one of Stuart's copies from his original study.

The old Winder building, on the opposite side of Seventeenth Street, erected many years ago by Gen. Wm. H. Winder, an army officer who distinguished himself in the early part of the War of 1812, and commanded the troops here in 1814, was intended for a hotel. It was taken for offices of the War Department, however, and has been so occupied ever since. In it General Halleck had his office and the staff headquarters of the army during the Civil War, Secretary Stanton's office being in the building demolished to make room for the present structure.

Grant's Headquarters.

General Grant's Headquarters, when, after the war, he lived in Washington in command of the army, were in the large house with the high stoop on the opposite or southeast corner of Seventeenth and F streets. It is now a private residence. McClellan's headquarters during the early half of the war were at the northeast corner of Lafayette Square, now the Cosmos clubhouse.

The Navy Department has possession of the remaining third of the building, with an entrance facing the White House, signified by anchors upon the portico. The Secretary and Assistant Secretary preside over ten bureaus, whose chiefs are detailed officers of the navy. These are :

Bureaus of the Navy.

1. Bureau of Navigation, having the practical control of the ships and men in actual service, and including the Hydrographic Office and Naval Academy at Annapolis, but not the War College at Newport. 2. Bureau of Yards and Docks. 3. Bureau of Equipment, which has charge, among other things, of the Naval Observatory, the Nautical Almanac, and the Compass Office. 4. Bureau of Ordnance. 5. Bureau of Construction and Repair. 6. Bureau of Steam Engineering. 7. Bureau of Medicine and Surgery, under whose supervision is maintained a Museum of Hygiene, in the Old Naval Observatory, which is interesting to specialists. 8. Bureau of Supplies and Accounts (but the Navy Pay Office is at No. 1729 New York Avenue). 9. Office of the Judge Advocate General — the department's law officer. 10. Office of the Commandant of the Marine Corps, who is responsible directly to the Secretary of the Navy. By the time a ship is built, equipped, armed, and manned, she has gone through every one of these bureaus, and must have had a good pilot if she escaped being dashed to pieces against some of their regulations, or crushed by collision of authority between their chiefs.

Models.

The models of ships, on view in the corridor near the entrance and on the next floor above, form an exhibit of great interest, graphically displaying the difference between the early wooden frigates and line-of-battle ships and the modern steel cruisers and turreted men-of-war. These models ought not to be overlooked ; the library, also, is well worth attention, on account of the portraits of departed Secretaries, as well as for the sake of its professional books.

Treasury Building.

The financial department and the actual treasury of the Government are housed in the imposing but somewhat gloomy building which closes the vista up Pennsylvania Avenue from the Capitol, and which nearly adjoins the White House park on the east. This structure, which, suitably to the alleged American worship of money, has been given the form of a pagan temple, is of the Ionic-Greek order of architecture modified to suit local requirements. The main building, with its long pillared front on Fifteenth Street, was erected of Virginia

THE TREASURY DEPARTMENT. — Fifteenth Street, N. W., from Pennsylvania Avenue to G Street.

sandstone, after plans by Robert Mills, and completed in 1841. Some years later extensions were undertaken under the architectural direction of Thomas U. Walter, which enlarged the building greatly, produced the magnificent granite porticos at each end, and resulted in the beautifully designed western façade. The whole building, completed in 1869, is 466 feet long and 264 wide exclusive of the porticos, incloses two courts, and has cost about $10,000,000.

The Treasury is a place every stranger visits. The building is open from 9 till 2; and between 11 and 12 and 1 and 2 o'clock, persons who assemble at the office of the Treasurer are formed into parties, and conducted to the doors of certain rooms, where the guides volubly explain the work in progress there.

Thus you may see the girls counting and recounting the sheets of specially made paper upon which all the United States bonds, notes, and revenue stamps are printed; this is the beginning of the long routine of "money making," and not one must go unaccounted for. This paper is made of components and by a composition which is a secret between the Government and the manufacturers at Dalton, near Pittsfield, Mass. It is especially distinguished by the silk fibers interwoven with its texture, and, as a part of the monopoly of the manufacture of United States money retained by the Federal Government, the possession of any such paper by private persons is prohibited under severe penalties, as *prima facie* evidence of intent to defraud. The packages of 1,000 sheets, each of the proper size for printing four notes, are deftly counted and carefully examined by young women, whom long practice has made wonderfully expert. When every imperfect sheet has been picked out and replaced by a good one, the packages are sent to the printer (see Bureau of Engraving and Printing).

Paper for Securities.

Next you may be shown the large room to which piles of similar sheets, printed with the faces and backs of notes of various denominations from $1 to $1,000, have been returned, to receive here, upon small steam presses, the red seal, which completes the value of the paper as a promise to pay.

Treasury Notes.

These notes, to the amount of about $1,000,000 in value, on the average, are brought over from the Bureau of Engraving and Printing each morning, being conveyed in a steel-encased wagon, guarded by armed messengers. They are first counted by three persons in succession, to reduce to the vanishing point the probability of error, and then are sent to the sealing-room mentioned above, where the sheets of four unseparated notes are passed through the small steam presses that place upon them the red seal of the Treasury of North America, or, as it is written in abbreviated Latin upon the seal itself: *Thesaur. Amer. Septent. Sigil.*

United States Treasury notes bear the engraved facsimiles of the signatures of the United States Treasurer and the Register of the Treasury; but national bank notes are actually signed in ink by the president and cashier of the bank issuing them. The latter are sent to the banks and receive these signatures before receiving the red seal, for which purpose they must be returned here, the banks defraying the express charges.

It is in the room adjoining this that the visitor sees that marvelous development of the human hand and eye which enables the ladies intrusted with the final counting of Uncle Sam's paper money to do so with a rapidity that is absolutely bewildering to the beholder. As soon as the seals have been printed upon a package of 1,000 sheets of notes, these are taken to another little machine, which slices them apart, replacing the hand shears, to whose use, in General Spinner's day, according to tradition, is due the introduction of female assistance in the departmental service. This produces 4,000 notes which are tied up into a standard "package," and laid upon the table of the first clerk to whom they go for final inspection and counting. Untying a package and holding it by her left hand,

Cutting the Sheets.

with the face of the notes upward, she lifts the right-hand end of every one of the 4,000 notes, scans it for imperfections in texture, printing, sealing, or cutting, sees that it is numbered in due order, and that none is missing.

That all this can be done, and done day after day and month after month, with unwearied vigilance, discernment, and accuracy, is sufficiently extraordinary — since habitual application to routine work is likely to breed not only carelessness, but a sort of mental blindness; but when to this is added a speed so extraordinary that a counter passes on the average 32,000 notes each working-day, the performance becomes one of the most wonderful in the range of human industry. It would seem that the eye could scarcely form an image in the brain of any single note as it flies through the fingers, yet so trained and sensitive have these women become, that the slightest irregularity of form or color is noted, and each imperfect note is rejected, destroyed, and replaced by a perfect one from a reserve supply.

Expert Counting.

The rapid counting is facilitated — only made possible, in truth — by the fact that the notes, as they fall from the cutting machine, lie in exact rotation of numbers (in the upper right-hand corner), so that the counter need only take cognizance of the final unit, sure that as long as these run continuously there is no mistake. Having observed, for example, that her package began 87,654,320, that the units were repeated continuously in order, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 1, 2, 3, 4, etc., and the package ended 87,658,320, the counter could be sure it was full and regular. To guard against any possible mistake, however, these packages go through the hands of five successive counters before the last of the fifty-two countings to which the sheets and notes are subjected is concluded, and the notes are ready for issue. Each person to whom the packages are temporarily intrusted is obliged to receipt for them, so that their history may be traced from the paper mills to the cashier's desk.

Each package, as it comes from the last counter, contains 4,000 notes; but as these may vary from $1 to $1,000 in denomination, the value of the package may be $4,000, $8,000, $20,000, $40,000, $80,000, $400,000, or $4,000,000. Each package is now wrapped in brown paper, sealed with wax impressed with the Treasury seal, and placed in the currency reserve vault of the cashier of the department of issue; and the amount receipted for by the keeper of the vault (averaging $1,000,000 a day) must correspond each evening exactly with the amount received the same morning from the Bureau of Engraving and Printing.

These pretty notes, the representatives of the hard cash stored in the vaults, reach the public only through the Cash Room, a large apartment on the main floor, walled with a great variety of exquisite native and foreign marbles, and provided with a public gallery, whence all its operations may be overlooked; but visitors ought to keep very quiet. Here tightly bound packages of notes of a single denomination, each containing 4,000 bills, are prepared for shipment to the subtreasuries and other financial agents of the Government, or, with the loose cash needed, are paid out over the counter. The business is that of an ordinary bank, or, rather, of an extraordinary one, for checks of enormous value are frequently cashed here — one reaching as high as $10,000,000.

Cash Room.

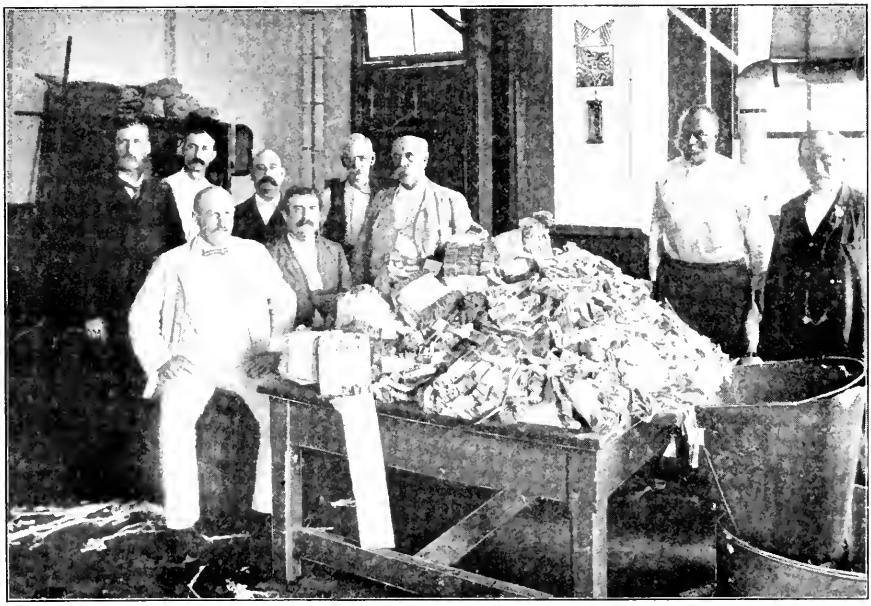
When the various legal-tender notes (greenbacks, silver certificates, treasury notes, or gold certificates) are sent in for redemption, they go into the redemption division, where they are counted and sorted into packages — again by the quick fingers of women. These packages are then irretrievably mutilated by punches, sliced lengthwise, and each half is counted separately by other clerks. If all proves to be right (an error is quickly traceable), a receipt is given, enabling the cashier to give back new notes in exchange for the old ones, or reissue to

Redemption Office.

the public in coin, an amount equal to what has been presented that day for redemption. Sometimes the mere fragments, or soaked or charred remains, of bank notes are sent in, but if the evidence of good faith satisfies the chief, and the amount can be verified, crisp, new notes are sent to the owner in return.

This opens a door for fraud, which rascals have tried to enter, but they have rarely succeeded. In the office of the present United States Treasurer, alongside his little receipt to his predecessor for $750,000,000, or thereabouts, the amount taken into custody by him, may be seen, framed, what purports to be a $500 bill, made up of sixteen pieces cut from various parts of sixteen other genuine $500 bills which had been sent in and redeemed as "mutilated." These reserved fragments, combined, made a seventeenth bill, which perhaps might have been accepted also, had it been less clumsily fabricated.

Finally, the old bills, punched and cut in two (see above), are sent to carefully guarded macerators — one in the Treasury Building for the destruction of the old national bank notes, and another for the destruction of United States notes, at the Bureau of Engraving and Printing; there they are ground into wet pulp by means of machines called macerators.



CURRENCY DESTRUCTION COMMITTEE.

Maceration. The macerators are globe-shaped receptacles of steel, having the capacity of a ton of pulp, the top of which opens by a lid secured by three different Yale locks. The Secretary of the Treasury has the key of one lock, the Treasurer that of another, and the Comptroller of the Treasury the third. Each day at 1 P. M., these officials or their representatives, with a fourth agent to represent the people and banks, open the macerater, and place within it the million dollars or so of condemned currency or other securities which is to be destroyed, together with a suitable quantity of water. The lid is then locked in the three places, and machinery begins to whirl around inside of the macerater a series of 150 knives which grind and cut the soaking material until the notes are reduced to shreds and useless pulp. Once

in four or five days the committee unlocks a valve and lets the accumulated pulp run out into screening receptacles. It is thence taken to the Bureau of Engraving and Printing, where it is rolled and dried into thick sheets and sold. Samples of it, now and then, are disposed of to be made into the queer little figures sold as curiosities and "supposed to contain" a hundred thousand dollars or so.

Branches of the Treasury.

On one of the upper floors the Life-saving Service has a series of models and specimens of the apparatus used in saving the lives of shipwrecked marines, which can usually be seen; in the office of the Supervising Architect are many "highly executed drawings of elevations and plans of the public buildings erected by the United States, interesting to architects and civil engineers;" the Department library has 20,000 volumes, and is open to visitors; and, lastly, a proper introduction will enable the visitor who is curious in criminal matters to inspect the rogues' gallery and police museum of the Secret Service, which deals with counterfeiters, smugglers, "moonshiners" or illicit distillers.

Justice.

The Department of Justice and the Court of Claims, which attend to suits against the Government, and give legal advice to its officers, occupy rented quarters, having no building of their own. The former is on K Street, between Vermont Avenue and Fifteenth Street, where the Attorney-General has his office. The Court of Claims occupies the old Corcoran Gallery at Pennsylvania Avenue and Seventeenth Street.

The General Post Office began in a postal system organized in the American colonies as early as 1692 by patent to Thomas Neale. This expired in 1710, when the English postal system was extended to the colonies, and it slowly grew until, in 1753, Benjamin Franklin was appointed Deputy Postmaster-General for the Colonies. The Revolution overthrew the royal mail, but when peace came the Continental Congress established a new system, and put Franklin again in charge of the first United States mails. Postage stamps were not adopted by the Government until 1847, and until lately were printed by private contractors, but are now made at the Bureau of Engraving and Printing. The first building for this department was burned in 1836. The next one, occupied for many years until the end of the century, was the Corinthian structure on Seventh Street, next the Patent Office, now a part of the Department of the Interior.

The present Post Office is a modern structure on the south side of Pennsylvania Avenue, between Eleventh and Twelfth streets, which contains both the General Department and the City Post Office.

Post Office.

This building was authorized by Congress in 1890, and the site was purchased in 1891 at a cost of $650,000. The designs were made in the office of the Supervising Architect of the Treasury, and executed under its direction to the completion of the building in 1899. In style it is modified Romanesque, surmounted by a lofty, square clock tower. The principal material is granite from Fox Island, Maine, with steel columns and beams for the interior framework. The finish is in marble from Tennessee and Vermont, varied by Red African and mottled Italian marbles, with quartered oak and mahogany for the woodwork. The building measures 305 feet long by 200 feet wide, and encloses a court, roofed over by a skylight 180 feet long by 99 feet wide. An interior skylight covers the court at the height of the first story, forming an immense room for the accommodation of the City Post Office. The total cost of the whole building was $3,325,000.

Dead Letter Office.

The nine upper floors are devoted to the business of the Postmaster-General and his department. These are open to the public from 9 A. M. until 2 P. M., but contain nothing of interest except the museum of the Dead Letter Office, which occupies Room 223 on the first floor above the street—Twelfth Street side—and is open daily from 9 A. M. to 4 P. M. This is the bureau of the

department which receives and handles all mail that can not be delivered to its intended recipients, by reason of lack of superscription, or improper or undecipherable addressing, or because not called for within a reasonable time. Six or seven million pieces of lost mail are thus returned to this office annually, and examined. If any clew to the writer, or owner, or addressee can be found, the letter or package is at once sent to one or the other of these persons. Newspapers are destroyed. Unidentified packages containing any article of value are recorded and laid aside for six months, at the expiration of which time they are sold at auction, and the money received is turned into the Treasury.

Museum of Dead Letter Office.

The Museum of the Dead Letter Office is a collection of the extraordinary objects sent through the mails, and also of objects and papers identified with the postal history of the country. The most striking exhibit, perhaps, is a great collection of uncanceled postage stamps of foreign countries, including stamped envelopes and post-cards, which have been sent to the American Post Office Department by foreign postal authorities. They are elegantly arranged in swinging frames, the various sets embellished by artistic borders and other ornaments. There are also complete sets of American stamps, and philatelists will view these collections with extreme interest, and estimate them at a very high money value. Other swinging frames contain pictures of the finest post offices in this country and abroad. More curious is a large series of small, life-like models showing the dress and accouterments of postmen in India, China, Persia, Japan, and other far Eastern countries. A series of the various locks and keys used for mail bags is shown; also the evolution of canceling stamps. Early records of the Post Office fill one case, among them a set of accounts kept by Benjamin Franklin while Colonial Postmaster-General in 1753; also, in his handwriting, the earliest record of the Dead Letter Office, date 1778. The stuffed skin of "Owney," the nondescript, shaggy dog who for several years spent his time traveling all over this and other countries in postal cars, or loitering about post offices, is preserved in one case; it was the fashion to give him a "medal," in the form of a baggage check or some similar ornament, wherever he went, and all these are hung about his body.

Queer Things Lost in the Mails.

The most extraordinary part of the little museum, however, consists of the miscellaneous objects that have been lost in the mails, the variety of which is endless, and many of which are so odd as to provoke laughter. All sorts of small animals, stuffed, dried, in alcohol, and otherwise preserved, are here; a human skull and many bones; surgical instruments and medicines in abundance, besides a great array of pistols, knives, and other death-dealing implements. Books have been gathered by thousands, and some of those saved for show here include valuable volumes in many foreign languages, including Arabic, Chinese, and the raised text for the blind. Dolls and toys enough to furnish half a dozen kindergartens might be taken from here, and, in short, it would be hard to find a path of industry or a region of pleasure or profit of which some reminder might not be found among this queer conglomeration of lost property.

City Post Office.

The City Post Office is open to the public at all hours of the day or night; and its furnishings embody the latest improvements in postal methods. An Information Office is open during the day in the northwest corner of the ground floor.

Interior Department.

The Department of the Interior, whose principal building is popularly known as the Patent Office, manages internal or domestic affairs — the relations of our own people with the Government. Hence the Secretary of the Interior is charged with the supervision of public business relating to patents for inventions, pensions, and bounty lands, the public lands and surveys, the Indians,

NEW GENERAL POST OFFICE.— Pennsylvania Avenue, Eleventh and Twelfth Streets.

education, railroads, the geological survey, the census, the national parks, reservations, and various of the public institutions, and Territories.

Patent Office. The Secretary and his assistants have their offices in the great Doric-Greek building, covering the two squares reaching from Seventh to Ninth streets, between F and G, which everybody calls the Patent Office, because designed for and mainly occupied by that bureau.

The Hall of Models is still a spacious room on the main floor, but the removal of the historical relics to the National Museum, and the fire of 1877, which destroyed 87,000 models and some 600,000 drawings, etc., have left little worth looking at. The office has issued thus far about 600,000 patents, and its earnings have been far in excess of the cost of buildings and all expenses since its origin.

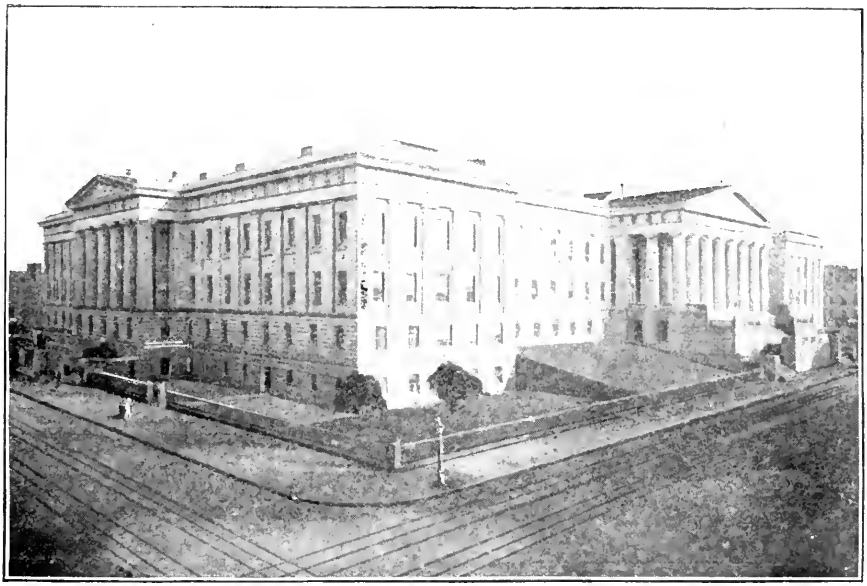
Another prominent branch of the Interior Department is the Pension Bureau. This occupies an immense red-brick building, 400 by 200 feet in dimensions and four stories high, standing in Judiciary Square, on G Street, between Fourth and Fifth, and looking like a cotton factory without and a prison within. It has two gable roofs set crosswise and largely composed of glass, lighting the vast interior court. The structure is said to be fireproof — a statement which caused General Sheridan to exclaim, "What a pity!" A band of terra cotta, forming an ornamental frieze around the exterior of the building, just above the first story windows, portrays a procession of spirited marching figures of soldiers of the late war — horse, foot, and dragoons. This is the only artistic thing about the building, and is worthy of a better setting. The offices, however, are more commodious and comfortable than many in more ornate edifices, and open upon tiers of galleries that surround all sides of a great tiled court. This court is broken by two cross-rows of colossal columns and lofty arches sustaining the central part of the roof and painted in imitation of Siena marble, while the lower gallery rests upon a colonnade of iron pillars, speckled counterfeits of Tennessee marble. The floor of the court is well filled with cases of drawers containing the papers of applicants for pensions, or an increase, so tidily arranged that the file of each man can be referred to without delay. It is very helpful, however, to know the registry number of the case, which is borne by every paper pertaining to it. The cases on file exceed a million; about 1,000,000 beneficiaries are carried on the rolls, and the outlay of the bureau is now about $145,000,000 a year. Over 1,800 persons, one-sixth of whom are women, are employed here, but room is left for offices for the Railroad Commissioners on the third floor. The United States Pension Agency, where local pensioners are paid, is at No. 308 F Street.

Pension Office.

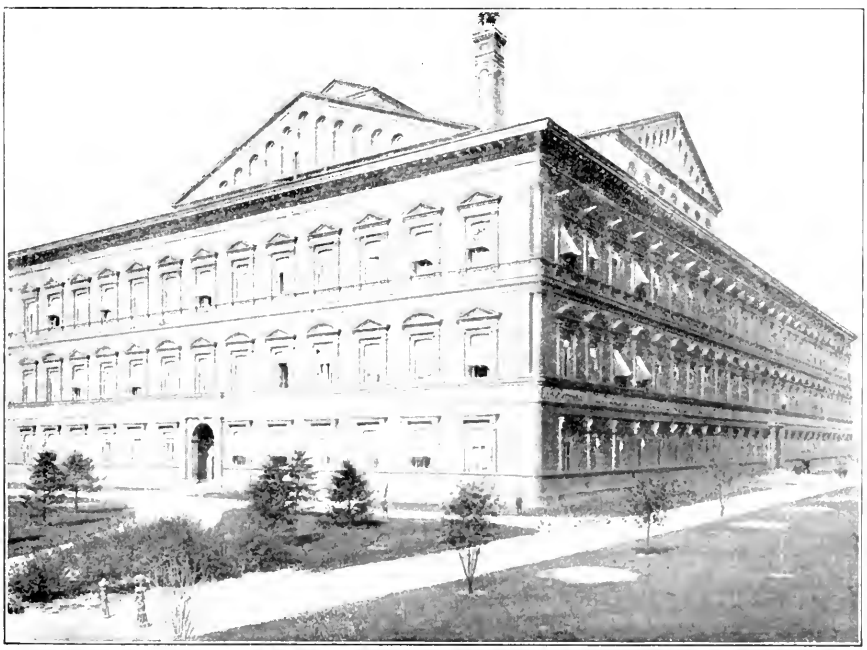
The spacious covered court of this building has been used on the last three occasions for the giving of the inaugural ball, which custom decrees shall take place on the evening of the day each new President is ushered into office. In the early days, when the minuet, stiff brocades, and powdered hair were still fashionable, these were affairs as elegant and enjoyable as they were select and stately; but latterly the number of officials and their families properly entitled to attend such a semi-official function has become so great, and the crowd who are able to buy tickets is so much greater, that no system of restriction thus far devised has been successful in keeping this ball down to a manageable size. It is said that 17,000 persons were crushed into the court of the Pension Office Building at the inaugural ball of March 4, 1885, and the crowds since have prevented any dancing or other real enjoyment of the festivities, which resulted only in injury to health, costly toilets, and the building.

Inaugural Balls.

Census Office. The Census Bureau, charged with making the decennial census, was placed in 1899 in a rented building, erected for its purposes, which occupies half a square on B Street, between First and Second. It is a low,



THE PATENT OFFICE.—F Street, N. W. Seventh to Ninth Streets.



THE PENSION OFFICE.—Judiciary Square, Fourth, Fifth, and G Streets, N. W.

brick structure without any architectural pretensions, and no visitors are admitted to its busy offices.

THE CENSUS BUREAU.

Land and Indian Offices.

The General Land Office, which is charged with the survey, management, and sale of the public domain, has quarters in the old Post Office building on Seventh Street, which in 1899 became an annex of the Interior Department. Here, also, are the offices of the Commissioner of Indian Affairs. The office of the Commissioner of Education is near by, at the northeast corner of Eighth and G streets, where an extensive library of pedagogy is open to the inspection of teachers. The Geological Survey has fine offices in the Hooe Building, 1330 F Street.

Certain other branches of the Government, not under departmental control but responsible directly to Congress, may be briefly spoken of here.

The Smithsonian Institution is the most important of these, and is elsewhere described.

Government Printing Office.

The Government Printing Office, whose chief is styled "the Public Printer," is the place where the *Congressional Record*, or report of the daily proceedings of Congress, is printed; also all the public and private bills and documents for Congress, the yearly departmental reports, and the enormous mass of miscellaneous publications of the Government. It is located on North Capitol and H streets; 2,900 persons are employed during the congressional session and about 2,700 at other periods, and it is said to be the largest printing office in the world. Everything connected with the making of books can be done there, and the highest degree of excellence in printing and binding may be reached. It is run under very systematic methods.

The Department of Labor, controlled by a commissioner, collects and publishes useful information on subjects connected with labor, promoting the material, social, intellectual, and moral prosperity of men and women who live by their daily earnings. It publishes an annual report, largely statistical. The office is in the National Safe Deposit Building at New York Avenue and Fifteenth Street.

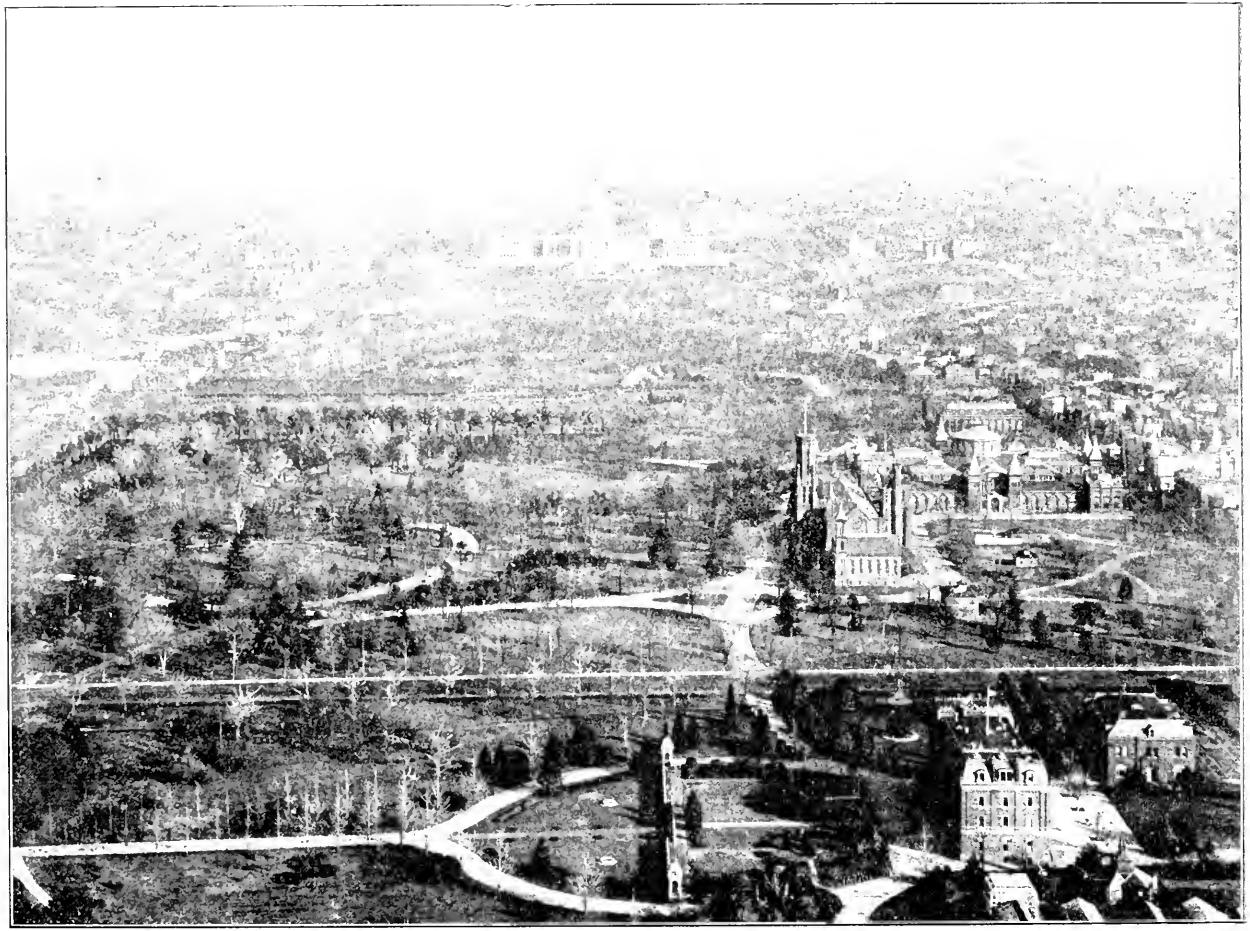
Civil Service.

The Civil Service Commission makes and supervises all regulations and examinations respecting applicants for employment in the Government service in those classes under the civil service law. It has offices in the Concordia Building, Eighth and E streets.

The Bureau of American Republics, whose purpose it is to promote trade, intelligence, and comity among all the American republics, have offices at No. 2 Jackson Place, at the southwest corner of Lafayette Square.

The Free Public Library has made a beginning at No. 1326 New York Avenue, pending the erection of the building in Mount Vernon Square, to be given to the city for its accommodation by Andrew Carnegie.

DIPLOMATIC ROOM, DEPARTMENT OF STATE.



VIII.

FROM THE MONUMENT TO THE MUSEUMS.

The Washington Monument.

The dignity, symmetry, and towering height of Washington's character, as it now presents itself to the minds of his countrymen, are well exemplified in the majestic simplicity of his monument in Washington. This pure and glittering shaft, asking no aid from inscription or ornament, strikes up into heaven and leads the thought to a patriotism as spotless and a manhood as lofty as any American has attained to. It is the glory and grandeur of this superb monument that it typifies and recalls not Washington the man, but Washington the character. It is really a monument to the American people in the name of their foremost representative. It is in itself a constantly beautiful object, intensified, unconsciously to the beholder, perhaps, by the symbolism and sentiment it involves. With every varying mood of the changing air and sky, or time of day, it assumes some new phase of interest to the eye. Now it is clear and firm against the blue — hard, sharp-edged, cold, near at hand ; anon it withdraws and softens and seems to tremble in a lambent envelope of azure ether, or to swim in a golden mist as its shadow, like that of a mighty dial, marks the approach of sunset upon the greensward that rolls eastward from its base. The most picturesque view of it, doubtless, is that from the east, where you may "compose" it in the distance of a picture, for which the trees and shrubbery, winding roads and Norman towers, of the Smithsonian park form the most artistic of foregrounds.

Grandeur.

This monument is the realization of a popular movement for a national memorial to Washington which began before his death, so that he was enabled to indicate his own preference for this site, and was expressed in a congressional resolution in 1799, which contemplated an equestrian statue. The death of Washington revived the matter, and a bill appropriating $150,000 for a mausoleum passed both houses, but was mislaid and not signed at the close of the session. The next Congress was made up of Washington's political opponents, and his monument was no more heard of until an association was formed, headed by the President of the United States *ex officio*, which undertook to retrieve what it considered a national disgrace, and raised a large sum of money for the purpose. This site was obtained, the corner-stone was laid with impressive ceremonies on the 4th of July, 1848, and the work progressed until the shaft had reached a height of 150 feet, when the funds gave out. The coming of the Civil War turned men's attention elsewhere, but interest was revived by the wave of patriotism developed by the Centennial year, under the influence of which Congress agreed to finish the shaft. To Gen. T. L. Casey, Chief of Engineers, U. S. A., was intrusted the task of enlarging and strengthening the foundations — a most difficult piece of engineering which he accomplished with consummate skill. The foundations are described as constructed of a mass of solid blue rock, 146 feet square. "The base of shaft is 55 feet square, and the lower walls are 15 feet thick. At the five-hundred-feet elevation, where the pyramidal top begins, the walls are only 18 inches thick and about 35 feet square. The inside of the walls, as far as they were constructed before the work was undertaken by the Government in 1878 — 150 feet from the base — is of blue granite, not laid in courses. From this point

History.

Dimensions.

to within a short distance of the beginning of the top or roof, the inside of the walls is of regular courses of granite, corresponding with the courses of marble on the outside. For the top marble is entirely used. The marble blocks were cut or 'dressed' in the most careful manner, and laid in courses of two feet by experienced and skillful workmen. There is no 'filling' or 'backing' between the granite and marble blocks, but they are all closely joined, the work being declared 'the best piece of masonry in the world.' By a plumb line suspended from the top of the monument inside, not three-eighths of an inch deflection has been noticed. . . . The keystone that binds the interior ribs of stone that support the marble facing of the pyramidal cap of the monument, weighs nearly five tons. It is 4 feet 6 inches high, and 3 feet 6 inches square at the top. . . . On the 6th day of December, 1884, the capstone, which completed the shaft, was set. The capstone is 5 feet 2½ inches in height, and its base is somewhat more than three feet square. At its cap, or peak, it is five inches in diameter. On the cap was placed a tip or point of aluminum, a composition metal which resembles polished silver, and which was selected because of its lightness and freedom from oxidation, and because it will always remain bright."

The original design, prepared by Robert Mills, contemplated a shaft 600 feet in height, rising from a colonnaded circular memorial hall, which was to contain statues of the nation's worthies and paintings of great scenes in its history, "while the crypt beneath would serve as a burial place for those whom the people should especially honor." This plan has been definitely abandoned.

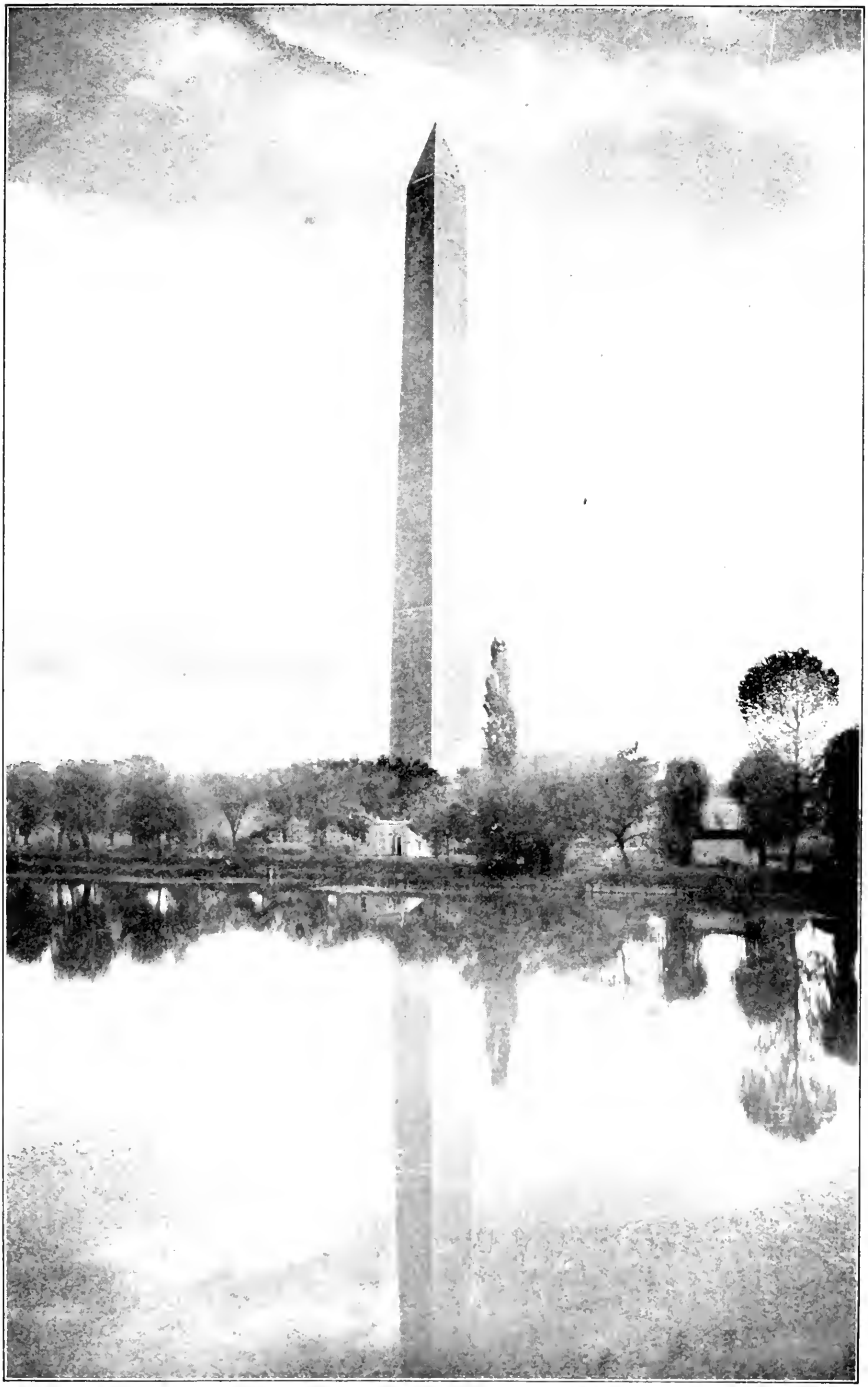
Interior.

A staircase of 900 steps winds its way to the top, around an interior shaft of iron pillars, in which the elevator runs; few people walk up, but many descend that way, in order to examine more carefully the inscribed memorial blocks which are set into the interior wall at various places. Within the shaft formed by the interior iron framework runs an elevator, making a trip every half hour, and carrying, if need be, thirty persons. As this elevator and its ropes are of unusual strength, and were severely tested by use in elevating the stone required for the upper courses as the structure progressed, its safety need not be suspected. The elevator is lighted by electricity and carries a telephone. Seven minutes are required for the ascent of 500 feet; and one can see, as it passes, all the inscriptions and carvings sufficiently well to satisfy the curiosity of most persons, as none of those memorials have any artistic excellence. Several not embedded in the walls are shown in the National Museum. An officer in charge of the floor marshals visitors into the elevator, and another cares for the observatory floor at the top; but no fees are expected. The surrounding grounds form Washington Park.

View from the Top.

The view from the eight small windows, which open through the pyramidon, or sloping summit of the obelisk, 517 feet above the ground, includes a circle of level country having a radius of from fifteen to twenty miles, and southwest extends still farther, for in clear weather the Blue Ridge is well defined in that direction. The Potomac is in sight from up near Chain Bridge down to far below Mount Vernon; and the whole district lies unrolled beneath you like a map. To climb the Washington Monument is, therefore, an excellent method of beginning an intelligent survey of the capital, and of "getting one's bearings."

Looking first toward the north, the most compact part of the city is surveyed. At the very foot of the monument are the artificial Carp Ponds, so called because, years ago, the Fisheries Commission propagated European carp for distribution there. Beyond, in the center-foreground, are the grounds of the Executive Mansion, rising in a gentle slope to the White House. On its left stands the State, War, and Navy Building; and to the left of that (and nearer) is the marble front of the Corcoran



THE WASHINGTON MONUMENT. — Height, 555⅓ Feet.

Art Gallery, on Seventeenth Street, and beyond that is seen the old Octagon House, on a straight line with the Naval Observatory, conspicuous in white paint and yellow domes, three miles away amid the green hills beyond Georgetown. Nearer the water than any of these is a large yellow house among the trees — the Van Ness mansion, one of the first costly residences built in Washington.

Northwestern Outlook.

Connecticut Avenue is the street leading from the White House straight northwest to the boundary, where it breaks into the fashionable suburban parks on Meridian Hill, at the left of which are the wooded vales of Rock Creek, near which the noble Anglican Cathedral is to arise. At the right of the White House is the Treasury, here seen to inclose two great courts. The lines of Seventeenth, Sixteenth, Fifteenth streets, and of Vermont Avenue, lead the eye across the most solid and fashionable northwest quarter of the city to the more thinly settled hill-districts, where are conspicuous the square tower of the Soldiers' Home (4½ miles), the lofty buildings of Howard University, and, farther to the right and more distant, the halls of the Catholic University.

Scene Toward the Capitol.

The eastern outlook carries the picture around to the right, and embraces the valley of the Anacostia River, or eastern branch of the Potomac. Here the conspicuous object is the Capitol (1½ miles distant), whose true proportions and supreme size can now be well understood. Over its right wing appears the Congressional Library, its gilt dome flashing back the rays of the sun, and setting it out sharply against the Maryland hills. Between the Monument and the Capitol stretches the green Mall, with the grounds and buildings of the Agricultural Department nearest the observer; then the castellated towers of the Smithsonian, the low breadth of the National Museum, the red, shapeless pile of the Army Medical Museum, and the small Fisheries Building, leading the eye as far as Sixth Street, beyond which are open parks. Somewhat to the right, the course of the Pennsylvania Railroad, out Virginia Avenue, is seen as far as Garfield Park, where it disappears within a tunnel. This leads the eye to the broad current of the Anacostia, which can be overlooked as far up as the Navy Yard, and downward past the bridge to Anacostia, to where it joins the Potomac at Greenleaf's Point. The military barracks there can be seen; and this side of it, along the harbor branch of the Potomac, are the steamboat wharves.

Down the Potomac.

The view southward is straight down the Potomac, far beyond the spires of Alexandria, six miles in an air line, to where it bends out of view around Cedar Point. Long Bridge, which has been built sixty years or more, is in the immediate foreground, and the railways leading to it can be traced. To the right, the eye sweeps over a wide area of the red Virginia hills, thickly crowned during the Civil War with fortifications, the sites of some of which may be discovered by the knowing, and covers the disastrous fields of Manassas off to the right on the level blue horizon.

Up the Potomac.

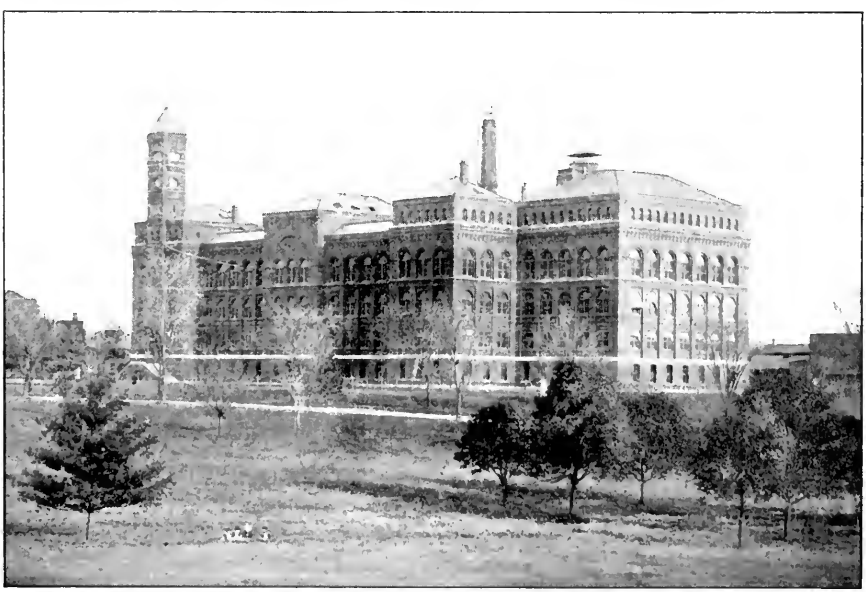
The western view continues this landscape of Virginia, and includes about three miles of the Potomac above Long Bridge. Close beneath the eye are the old and scattered houses of the southwest quarter, with the Van Ness homestead and the hill crowned by the old Naval Observatory on ground where Washington meant to place his national university. Above that the current of the river is broken by Analostan, or Mason's Island, opposite the mouth of Rock Creek, beyond which are the crowded, hilly streets of Georgetown, and the Aqueduct bridge, leading to Roslyn, on the southern bank. Then come the high banks which confine and hide the river, and bear upon their crest the flashing basin of the distributing reservoir. Beyond it, over the city of Georgetown, are the beautiful wooded heights about Woodley, where President Cleveland had his summer home, and

thousands of charming suburban houses are building. On the Virginia side of the river, the Arlington mansion appears, somewhat at the left, and three miles distant; more in front, and nearer, the National Cemetery embowered in trees; and behind it, the clustered quarters of Fort Meyer. The distance is a rolling, semi-wooded country, thickly sown with farms, hamlets, and villages, among which Fall's Church is alone conspicuous, and fading away to a high level horizon; but when the air is clear, the eye can see and rejoice in the faint but distinct outlines of the turquoise-tinted Blue Ridge, far away in the southwest.

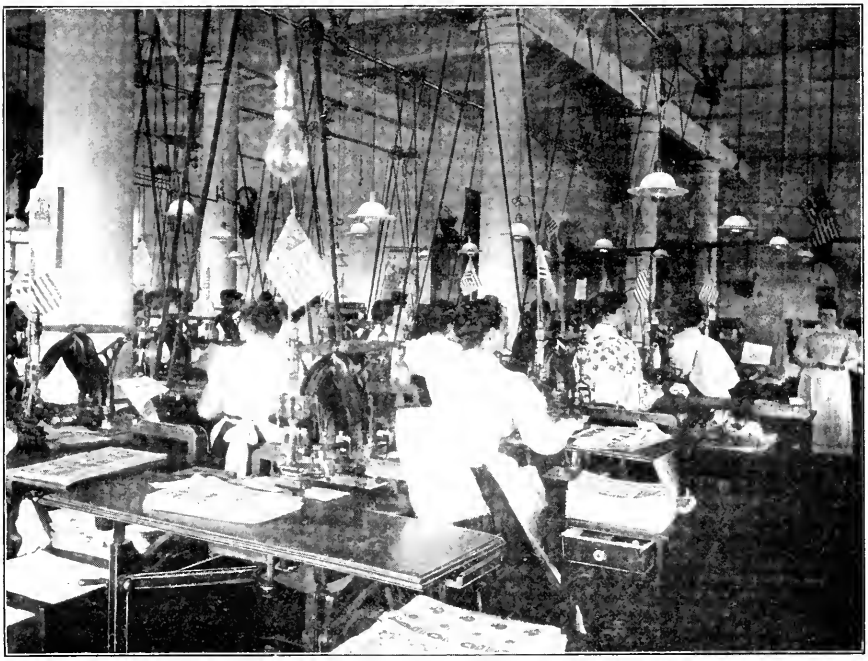
Some Scientific Departments.

The public institutions along the south side of The Mall, dealing in a large part of the scientific work of the nation, contain more to interest the stranger in Washington than any other, except the Capitol itself. They include the Washington Monument, and there are good reasons for advising that the ascent of this should be the very first thing done by the visitor; the Bureau of Engraving and Printing, the Department of Agriculture, the National and Army Medical museums in the Smithsonian grounds, and the Fisheries Commission. It is a long day's task to make a satisfactory tour of these buildings; and the National Museum alone has material for almost unlimited study in many paths of knowledge. Let us begin with the Bureau of Engraving and Printing, the name given to the Government's factory for designing, engraving, and printing its bonds, certificates, checks, notes, revenue and postage stamps, and many other official papers. It is under control of the Treasury Department, and occupies a handsome brick building on Fourteenth Street, S. W., within five minutes' walk of the Washington Monument. It is three stories high, 220 feet long by 135 feet wide, and was built in 1878 at a cost of $300,000. Visitors are received from 10 to 2 o'clock, and wait in the reception-room until an attendant (several women are assigned to this duty) is ready to conduct a

Bureau of Engraving and Printing.



THE BUREAU OF ENGRAVING AND PRINTING. — Northeast Corner B and Fourteenth Streets, S. W.



NUMBERING CURRENCY NOTES.

party over the building, which is simply a crowded factory of high-class technical work, the products of which have received the highest encomiums at several world's fairs in Europe as well as in America.

Just east of this bureau, occupying large grounds between Fourteenth and Twelfth streets, S. W., and reached from Pennsylvania Avenue by street cars on both those streets, and from the Capitol by the Belt Line along Maryland Avenue and B Street, S. W., is the headquarters of the Department of Agriculture. This popular Department grew out of the special interest which early patent commissioners took in agricultural machinery, improvements, and the collection and distribution of seeds — a function that formed a large part of its work until 1895. It was gradually separated from the Patent Office work, erected into a commissionership, and finally (1889) was given the rank of an executive department, the Secretary of Agriculture being the last-added Cabinet officer. His office is in the brick building west of the Smithsonian grounds, and he has the help of an assistant secretary, to whom has been assigned the direction of the great amount of scientific work done, including the experiment stations, and the studies of fibers, irrigation, and the department museum.

Department of Agriculture.

The scope of the work is now very extended, including the study of diseases of live stock, and the control of the inspection of import and export animals, cattle transportation, and meat; a bureau of statistics of crops, live stock, etc., at home and abroad; scientific investigations in forestry, botany, fruit culture, cultivation of textile plants, and diseases of trees, grains, vegetables, and plants; studies of the injurious or beneficial relations to agriculture of insects, birds, and wild quadrupeds; investigations as to roads and methods of irrigation; chemical and microscopical laboratories, and a great number of experiment stations, correspondents, and observers in various parts of this and other

countries. The results of all these investigations and experiments are liberally published, and in spite of a sneer now and then the people are satisfied that the $3,300,000 or so expended annually by this department is a wise and profitable outlay.

There is a museum in a separate building in the rear of the main one, exhibiting excellent wax models of fruits, nuts, and natural foods of various kinds; and an especially full and interesting display of models showing the damage wrought by many kinds of insects injurious to trees and plants; also an attractive and instructive exhibit, comprising a number of groups of mounted birds, ground-squirrels, gophers, and other mammals, in natural surroundings, each representing a chapter in the life history of the animal and showing its relation to agriculture. These were exhibited at the World's Columbian Exposition, at Chicago, in 1893, and excited admiration. The library and herbarium will interest botanists. The ordinary visitor, however, will prefer to remain out of doors, where years ago care made these grounds the best cultivated part of The Mall, and a practical example of ornamental gardening. The extensive greenhouses must also be visited; all are open at all reasonable hours, and the palmhouse is a particularly delightful place in a stormy winter's day. A tower in the garden, composed of slabs with their foot-thick bark from one of the giant trees (sequoia) of California, should not be neglected, for it represents the exact size of the huge tree, "General Noble," from which the pieces were cut.

Agricultural Museum.

One important branch of the department — namely, the Weather Bureau — is domiciled at the corner of M and Twenty-fourth streets. There may be seen the delicate instruments by which the changes of meteorological conditions are recorded, and the method of forecasting the weather for the ensuing forty-eight hours, which is based upon reports of local conditions telegraphed each night and morning from the observers in all parts of North America, whereupon orders to display appropriate signals are telegraphed to each office.

Weather Service.

The system grew up from the experiments of Gen. A. G. Myer, Chief Signal Officer, U. S. A., who invented the present system and conducted it under the authority of Congress (1870) as a part of the signal service of the army. Generals Hazen and A. W. Greely, of Arctic fame, succeeded him and perfected the service, but in 1891 it was transferred to the Department of Agriculture and placed in charge of a civilian "chief" appointed by the President. In addition to the forecasting of storms, etc., the bureau has in hand the gauging and reporting of rivers; the maintenance and operation of seacoast telegraph lines, and the collection and transmission of marine intelligence for the benefit of commerce and navigation; the reporting of temperature and rainfall conditions for the cotton interests, and a large amount of scientific study in respect to meteorology.

Forecasting.

The Smithsonian Institution and National Museum are reached by crossing Twelfth Street, S. W., and entering the spacious park. Near the gate stands a lifelike statue of Joseph Henry, the first secretary of the Institution. It is of bronze, after a model by W. W. Story, and was erected by the regents in 1884.

The Smithsonian Institution was constituted by an act of Congress to administer the bequest of his fortune made to the United States by James Smithson, a younger son of the English Duke of Northumberland, and a man of science, who died in 1829. In 1838 the legacy became available and was brought over in gold sovereigns, which were recoined into American money, yielding $508,318.46. The language of this bequest was:

Smithsonian Institution.

I bequeath the whole of my property to the United States of America to found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men.

The acceptance of this trust is the only action of the kind ever taken by the nation, and the Institution stands in a peculiar relation to the Government. It is composed of the President of the United States and the members of his Cabinet, *ex officio*, a chancellor, who is elected, and a secretary, who is the active administrator of its affairs. The business of the institution is managed by a board of regents, composed of the Vice-President and the Chief Justice of the United States, three Senators, three members of the House of Representatives, and six other eminent persons nominated by a joint resolution of the Senate and the House of Representatives. The immediate and primary object of the board, as above constituted, is to administer the fund, which has now increased to about $1,000,000, and in doing so it promotes the object of its founder thus:

Plan and Scope.

(1) In the increase of knowledge by original investigation and study, either in science or literature. (2) In the diffusion of this knowledge by publication everywhere, and especially by promoting an interchange of thought among those prominent in learning among all nations, through its correspondents. These embrace institutions or societies conspicuous in art, science, or literature throughout the world. Its publications are in three principal issues, namely: The "Contributions to Knowledge," the "Miscellaneous Collections," and the "Annual Report." Numerous works are published annually by it, under one of these forms, and distributed to its principal correspondents.

There was early begun a system of international exchanges of correspondence and publications, which forms a sort of clearing-house for the scientific world in its dealings with Americans; and there is no civilized country or people on the globe where the Institution is not represented by its correspondents, who now number about 24,000. The immediate benefit to the Institution itself has been in enabling it to build up a great scientific library of over 300,000 titles and mainly deposited in the Library of Congress.

The Smithsonian Building, of Seneca brownstone, was planned by James Renwick, the architect whose best known work, perhaps, is St. Patrick's Cathedral in New York.

THE SMITHSONIAN INSTITUTION. — The Mall, near B and Tenth Streets, S. W.

It was completed in 1855. "Features selected from the Gothic and Romanesque styles are combined in its architecture, but its exterior, owing chiefly to the irregular sky line, is very picturesque and pleasing." For the purposes of exhibition of specimens and laboratory work, however, the building is badly lighted, wasteful of space, and otherwise unsuitable. The eastern wing was for many years the home of Prof. Joseph Henry, the first secretary, but is now devoted to the offices of administration.

Smithsonian Bureaus.

The Smithsonian Institution has under its charge, but not at the expense of its own funds, certain bureaus which are sustained by annual appropriations. These are: The United States National Museum, the Bureau of International Exchanges, the Bureau of Ethnology, the National Zoölogical Park, and the Astrophysical Observatory. Of the National Museum and the Zoölogical Park more extended notice will be found elsewhere. The Bureau of Ethnology is a branch of the work which studies the ethnology, history, languages, and customs of the American Indians, and publishes the results in annual reports and occasional bulletins. It has been the means of collecting a vast amount of important and interesting material illustrative of the primitive natives of this continent; and all this is deposited in the National Museum. The offices of this bureau are at 1330 F Street.

NATIONAL MUSEUM. — B Street, between Ninth and Tenth Streets.

National Museum.

In no single respect, perhaps, has the progress of the American capital been more striking than in the history of the National Museum. Originating in a quantity of "curiosities" which had been given to the United States by foreign powers, or sent home by consuls and naval officers, old visitors to Washington remember it as a heterogeneous cabinet in the Patent Office. In 1846 a step was taken toward something coherent and creditable, by an act of Congress establishing a National Museum, following the precedent of a dozen or more other nations; but this intention took effect very slowly, though various exploring expeditions and embassies largely increased the bulk of the collections, which, by and by, were trundled over to the Smithsonian building.

The main entrance is in the north front, and is surmounted by "an allegorical group of statuary, by C. Buberl of New York, representing Columbia as the Patron of Science and Industry." Entering, you find yourself at once in the North Hall, with the statuary, plants, and fountain of the rotunda making a pleasing picture in the distance. This hall is crowded with cases containing personal relics of great men, and other historical objects.

Personal Relics.

The "relics" include a large quantity of furniture, apparel, instruments, tableware, documents, etc., which belonged to Washington; many of them were taken from Arlington, while many others were purchased, in 1878, from the heirs of his favorite (adopted) daughter, Nellie Custis, who became Mrs. Lewis and lived until 1832. Articles that once belonged to Jefferson, Jackson, Franklin (especially his own hand printing press), and several other statesmen or commanders of note; presents, medals, etc., given to naval officers, envoys, and other representatives of the Government, by foreign rulers, are shown in great numbers; but all are well labeled and need here neither cataloging nor description. A most brilliant and valuable cabinet is the collection of swords, presents, and testimonials of various kinds given to General Grant during the war and in the course of his trip around the world. A large display of pottery and porcelain, illustrating its manufacture and characteristics, in China, Japan, France (Sèvres), England, North America, and elsewhere occupies many cases; also a valuable series of lacquers.

At the right of this hall is the Lecture-room, beyond which, in the northwest corner of the building, are the offices of the Director, of the Museum, and the Library.

Lectures.

The lecture-room is surrounded by models representing the home life of the American Indians, and upon its walls are hung the Catlin Gallery of Indian paintings, made by George Catlin on the Upper Missouri plains between 1832 and 1840. It is devoted to scientific conferences.

On the left of the entrance hall is a room devoted to the various implements used in the fisheries, and beyond that an apartment where a great number and variety of models of boats and vessels, especially those used in the fisheries of all parts of the world, may be examined. These were largely collected during the tenth census.

Rotunda.

Passing on into the Rotunda, the plaster model of Crawford's "Liberty," surmounting the dome of the Capitol, towers above the fountain-basin, and is surrounded by several other models of statues, the bronze or marble copies of which ornament the parks and buildings of New York, Boston, etc. All these are fully labeled. The two great Haviland memorial vases here, whose value is estimated at $16,000, were presented by the great pottery firm of Haviland, in Limoges, France, and are the work of the artists Bracquemond and Delaplanche. One is entitled "1776," and the other "1876," and they are designed to be illustrative of the struggles through which this Republic has passed into prosperity.

Beyond the rotunda are halls devoted to mammals, mounted by scientific taxidermists in a remarkably lifelike manner; to skeletons of existing and extinct animals; and to geological specimens, minerals, ores, the building stones of the Union, and representative fossils — a department in which the museum is extremely rich, as it is the depository of the United States Geological Survey.

Costumes.

In the middle halls of the building are an extraordinary number of articles — with thousands more hidden away in storerooms for lack of space to exhibit them — of the industrial arts of the world, and the life of its inhabitants in every climate, state of civilization, and condition of advancement. One hall is devoted wholly, for example, to costumes and textile fabrics of every sort. The lay figures wearing Hindoo, Persian, Japanese, American Indian, and other costumes, were largely made for exhibition at the Columbian Exposition in Chicago.

Where actual costumes are not available, figurines wearing a miniature of the native dress, casts of statuettes, and pictures are used to increase the range of illustration. The examples of the home life and arts of the Eskimo, among American savages, and of the Japanese, among foreign peoples, are particularly numerous and complete. Particular attention is called here to the series of fabrics, especially baskets, made from rushes, grass, split roots, and the like, which is exceedingly instructive and beautiful. In another hall the arts, architecture, machinery, weapons, navigation, agricultural implements, tools, musical instruments, etc., of the world are illustrated. Pottery forms a large and richly furnished department, ranging from rude wares taken from prehistoric graves to the finest product of Japan, China, India, England, and France. No other museum in the world has so large and complete a series illustrating the native American pottery, and those interested in the ceramic arts will pause a long time over the work of the Pueblo Indians of the Southwest. It would be quite impossible to mention in detail one in a hundred of the objects of artistic, historic, and scientific value in this overflowing museum; and equally useless to attempt to guide the visitor to their place, since the cases are continually being moved about to make room for important accessions.

Pottery.

A considerable portion of the collections, indeed, remain in the old Smithsonian building, and should not be neglected; they are open to the public from 9 to 4.30 o'clock. The halls on the ground floor there contain a splendid series of birds, the ornithological collections here being among the most extended and useful in the world. At the west end is an extensive and attractive display (highly instructive to artists as well as naturalists) of the invertebrate marine life of both the fresh waters and of the seas adjacent to the United States — sponges, corals, starfishes, and other echinoderms, mollusks in wide and beautiful variety, crabs and their kin, and many other preservable representatives of the humbler inhabitants of the rivers and ocean.

Old Building.

The upper floor is a single lofty hall filled to overflowing with collections in anthropology, the handiwork of primitive and savage races of mankind, illustrating the development, art, and social economy of uncivilized mankind, especially during the prehistoric stone age. The models and paintings of Arizona cliff-dwellings ought especially to be noticed. In the vestibule below are full-sized plaster models of the great circular calendar-stone of the Mexicans, etc.

The Army Medical Museum occupies the handsome brick building in the southeast corner of the Smithsonian grounds, next to Seventh Street. This institution grew up after the war, out of the work of the Surgeon-General's office, and contains a great museum illustrating not only all the means and methods of military surgery, but all the diseases and casualties of war, making a grewsome array of preserved flesh and bones, affected by wounds or disease; or wax or plaster models of the effects of wounds or disease, which the average visitor could contemplate only with horror and dismay. This museum, nevertheless, is of the greatest interest and value to the medical and surgical profession, and comprises some 25,000 specimens. In the anatomical section there is a very large collection of human crania, and about 1,500 skeletons of American mammals. In the miscellaneous sections are the latest appliances for the treatment of diseases, all sorts of surgical instruments, and models of ambulances, hospitals, etc. The library is the most complete collection of medical and surgical literature in the world, surpassing that of the British Museum.

Army Medical Museum.

The statue of Dr. Samuel D. Gross, in front of this museum, appropriately commemorates one of the greatest of American surgeons (born 1805, died 1884), and an author and teacher of renown. It was erected from professional

Statues.

subscriptions, and presented to the Government in 1897. It is of bronze, modeled by Calder.

A beautiful monument to Daguerre, the originator of photography, stands near by this. It was designed by Hartley of New York.

The United States Fish Commission is the last place to be visited on this side of The Mall. It occupies the old ante-bellum arsenal on Sixth Street, from which that part of the park between Sixth and Seventh streets derives its name, Armory Square. Here, on the basement floor, can be seen various aquaria filled with growing plants and inhabited by fishes, rare and common, and by quaint and pretty swimming and creeping things that dwell in the rivers and sea. The apparatus involved in various forms of fish-hatching can be examined, and perhaps the process may be watched in a series of tanks which is often so employed. If it should happen that one of the railway cars, in which young fish are carried about the country for planting in inland waters, is standing in the yard, it would be worth the trouble to look at its arrangements. The upper floor of this building is devoted to the offices of the Fish Commissioner and his assistants.

Fish Commission.

THE MALL — View Looking North from Department of Agriculture

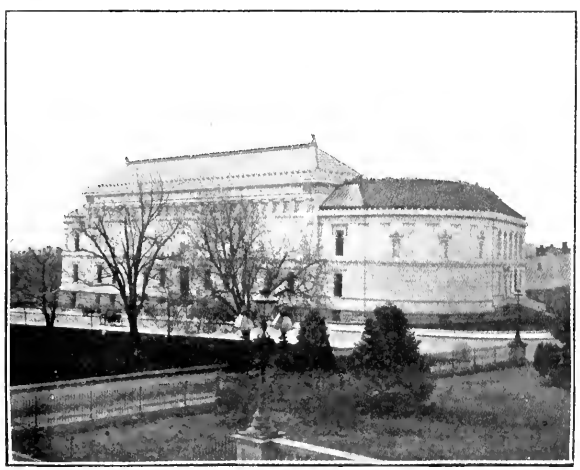
IX.

THE CORCORAN AND OTHER ART GALLERIES.

The Art Galleries of the city, properly speaking, are two in number; but those interested in statuary, pictures, and ceramics will find a great quantity of all these displayed at the Capitol, in various department buildings, on the walls of the new Library of Congress, and at the National Museum. Of first importance is the Corcoran collection:

The Corcoran Art Gallery has no connection with the Government, although its trustees are given a place in the Congressional Directory. It is wholly the result of the philanthropy of a wealthy citizen, William Wilson Corcoran, who died in 1893. "He early decided," it has been well said, "that at least one-half of his money accumulations should be held for the welfare of men, and he kept his self-imposed obligation so liberally that his charities, private and public, exceed the amount of $5,000,000, and that 'he left no aspect of human life untouched by his beneficence.'" The Corcoran Gallery was opened in 1869, in the noble building opposite the War Department. This has now been superseded by the splendid gallery on Seventeenth Street, at New York Avenue, facing the Executive grounds. The Corcoran donations, including the old lot and building, have been $1,600,000; and about $350,000 has been paid by the trustees for paintings, besides what has been given. A large number of casts of classic statues, famous bas-reliefs, and smaller carvings in this gallery, are not only beautiful in themselves, but of great value to students.

W. W. Corcoran.



THE CORCORAN GALLERY OF ARTS.

This building has a length of 265 feet in Seventeenth Street, 140 feet in New York Avenue, and 120 feet in E Street. In architecture it is Neo-Greek, after the plans of Ernest Flagg of New York, and the external walls, above the granite basement, are of Georgia marble, white, pure, and brilliant. There are no windows on the second or gallery floor of the façade, all the light for the exhibition of the pictures coming from the skylight in the roof. The only ornaments of this front are about the doorway, which is elaborately carved, and under the eaves of the roof, where the names of the world's famous artists are inscribed in severely simple letters. Entering the front door, the visitor is confronted by a grand staircase, on the farther side of the great Statuary Hall, 170 feet long, which occupies the

Description of Building.

CHARLOTTE CORDAY IN PRISON.
Painting by Charles Louis Muller.

ground floor. This is so lighted by openings through the gallery floor that, for the exhibition of casts in delicate lights, it can not be surpassed in any other gallery of the world. The second or gallery floor, where the principal pictures are hung, under the great glass roof, is supported by Doric columns of Indiana limestone, above which are Ionic columns supporting the roof. On this floor are also four gallery rooms, sixty-one feet by twenty-eight, and numerous small rooms for the exhibition of water-colors and objects of art. On the New York Avenue side is a semi-circular lecture hall, with a platform and rising floor to the side walls, which, with a good skylight, make this room an excellent one for private exhibitions. Attached to the gallery is an art school, using two well-lighted rooms fronting to the north, with accommodations for a large number of pupils. It is the intention to give here annual art exhibitions of the work of local and other American artists and students.

Paintings.

Among the older and more prominent paintings in the Corcoran collection are the following: "The Tornado" by Thomas Cole, "The Watering-Place" by Adolphe Schreyer, "Nedjma-Odalisque" by Gaston Casimir Saint Pierre, "Edge of the Forest" by Asher Brown Durand, "The Vestal Tuccia" by Hector Le Roux, "Mercy's Dream" by Daniel Huntington, "Niagara Falls" by Frederick Edwin Church, "Cæsar Dead" by Jean Léon Gérôme, "On the Coast of New England" by William T. Richards, "The Helping Hand" by Emile Renouf, "The Death of Moses" by Alexander Cabanel, "Charlotte Corday in Prison" by Charles Louis Müller, "The Passing Regiment" by Edward Détaille, "Wood Gatherers" by Jean Baptiste Camille Corot, "The Forester at Home" by Ludwig Knaus, "Virgin and Child" by Murillo, "Christ Bound" by Van Dyck, "Landscape" by George Inness, "The Schism" by Jean George Vibert, "The Pond of the Great Oak" by Jules Dupré, "A Hamlet of the Seine near Vernon" by Charles François Daubigny, "Landscape, with Cattle," by Emile Van Marcke, "Joan of Arc in Infancy" by Jean Jacques Henner, "The Banks of the Adige" by Martin Rico, "Twilight" by Thomas Alexander Harrison, "The Wedding Festival" by Eugene Louis Gabriel Isabey, "The Approaching Storm" by Narcisse Virgile Diaz de la Pena, "Moonlight in Holland" by Jean Charles Cazin, "Approaching Night" by Max Wey, "Sunset in the Woods" by George Inness, "El Bravo Toro" by Aimé Nicholas Morot. Some noteworthy late additions are: "The Landscape of Historical Bladensburg" (in 1887), the "First Railway in New York" by E. L. Henry, and Charles Gutherz' (Paris, 1894) great canvas of the "Bering Sea Arbitration Court," which is accompanied by an explanation and key to the portraits. Recently added are: J. G. Brown's large and greatly admired canvas "The Longshoreman's Noon Hour," which has the "Honorable Mention" of the Paris *Salon;* "The Road to Concarneau" by W. L. Picknell, "Eventide" by Robert C. Minor, a landscape by H. W. Ranger, and "The Adoration of the Shepherds" by Mengo.

LAST DAYS OF NAPOLEON I.— Marble Figure by Vincenzo Velos.

One room is devoted to portraits, in which is prominently hung a portrait of Mr. Corcoran, by Elliott. Around him are grouped a great number of the Presidents of the United States and many famous Americans, making the collection not only interesting historically, but particularly valuable as illustrating the styles of most of the earlier American portrait painters.

Portraits.

Of the marbles, Hiram Powers' "Greek Slave" is perhaps the most celebrated. To Vincenzo Velas' seated figure of the "Last Days of Napoleon" is given special prominence by its central position in the upper hall. The exquisite little statue of the weeping child, entitled "The Forced Prayer," by Guarnario, always brings a smile to the face of visitors.

Marbles.

The Barye Bronzes are especially notable as the largest collection extant of the fine animal figures and other works of this talented French modeler; they number about 100. The small model of the statue to Frederick the Great, and the numerous electrotypic reproductions of unique metallic objects of art preserved in European museums, are other things that the intelligent visitor will dwell upon among the wealth of beautiful things presented to his view in this art museum.

Bronzes and Replicas.

The Tayloe Collection is a bequest from the family of Benjamin Ogle Tayloe, whose richly furnished home is still standing on Lafayette Square. It consists of some two hundred or more objects of art, ornament, and curious interest, including marbles by Powers, Thorwaldsen, Greenough, and Canova; portraits by Gilbert Stuart, Huntington, and foreign artists, and many other paintings; a large number of bronze objects and pieces of furniture, including Washington's card table and other pieces that belonged to eminent men, and a large series of porcelain, glass, ivory, and other objects, which are both historically and artistically interesting. A special catalogue for this collection is sold at 5 cents.

Tayloe Collection.

The Waggaman Gallery ought surely to be examined by all cultivated travelers. It is at No. 3300 O Street, Georgetown, and is easily reached by either the F Street or Pennsylvania Avenue stree ars. This gallery is the private acquisition of Mr. E. Waggaman, and contains a large

Waggaman Gallery.

number of fine paintings, the specialty being Dutch water-colors, where the Hollandish style and choice of subjects are well exhibited. The most striking and valuable part of the collection, however, is undoubtedly that representing Japanese work in pottery, stone, and metal. The series of tea jars, antique porcelains, and modern wares, showing rare glazes and the most highly prized colors, is extensive and well chosen; and a wonderful array of bronzes and artistic work in other metals in the form of swords, sword-guards, bells, utensils of various forms and capacities, and decorative compositions, excites the enthusiasm of connoisseurs in this department. The gems of this superb cabinet, however, are the articles of jade, in which this collection has few superiors; among which the translucent plaques of carved jade, if not unique in the United States, are certainly unsurpassed. A large number of ivory carvings, teakwood stands of exquisite design, and other curiosities of oriental art and workmanship, make this gallery notable.

VENUS OF MELOS. — Cast.

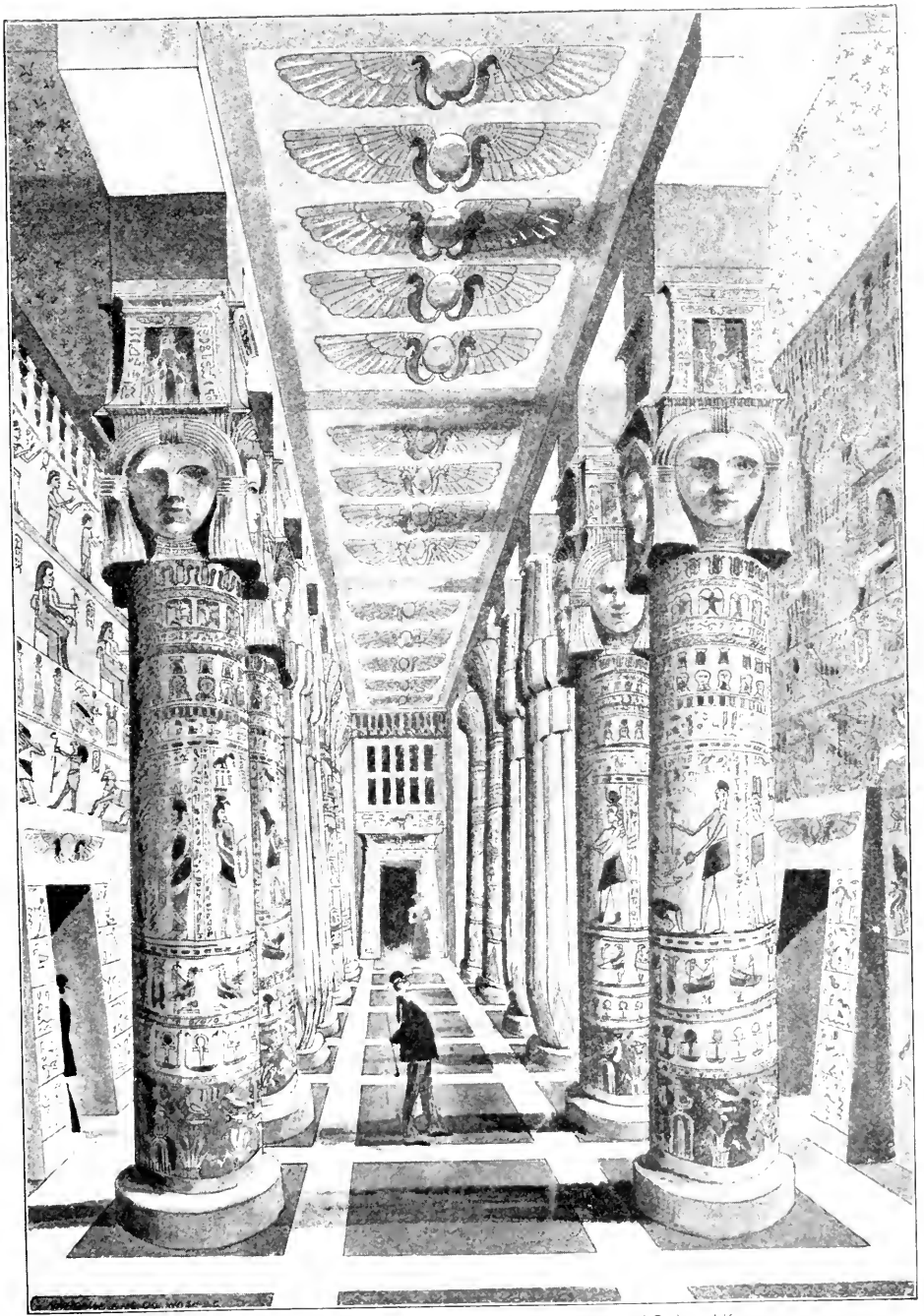
Visitors are admitted on Thursdays of each week during January, February, March, and April, between 11 and 4 o'clock, by paying 50 cents for each admission toward a charitable fund.

The Halls of the Ancients is the title given to a permanent exhibition of ancient architecture and art at Nos. 1312 to 1318 New York Avenue. Open 9 A. M. to 6 P. M.; admission 25 cents. The projector is Mr. Franklin Webster Smith of Boston, who has in view "the promotion of National Galleries of History and Art." Leasing, by the financial coöperation of Mr. S. Walter Woodward of Washington, a large plot of ground, he has reared upon it a building for the concrete exhibition of the life and art of ancient peoples.

"The trouble with most museums," Mr. Smith asserts, "is that they deal with dead things exclusively when they deal with antiquities at all. A room full of mummies is, doubtless, interesting in its way, but I do not believe the student of ancient history gets so good a background for his studies from such an exhibition as from one in which he is actually introduced into the midst of the domestic, social, and religious life of the people of whom he has read — their surroundings, in other words, before they became mummies. We gather in museums an endless variety of fragmentary relics, and we call that a contribution to popular education. But how much more can we do toward educating the people if we can show them, through their eyes, just what use was made of each of these relics while it was still in touch with the life of its period, the part it played in the daily activities of its owner, and the influence it presumptively had on his career."

The ancient nationalities illustrated are Egyptian, Assyrian, Græco-Roman, and Saracenic peoples.

The Egyptian Portal designed is a reproduction of the section of the Hypostyle Hall of Karnak in exact size of the original; columns 70 ft. high and 12 ft. in diameter. It is



IN THE HALLS OF THE ANCIENTS—The Egyptian Halls of Gods and Kings.

the entrance to the Hall of Gods and Kings, more grand in dimensions and beautiful in color than that (the Saulenhof) built by Lepsius in the museum at Berlin, and contains twelve decorated columns in three styles — the Lotus Bud, the Palm, and Hathor capitals — with wall decorations and the throne pavilion reproduced by Lepsius.

The Upper Egyptian Hall contains the beautiful interior of an Egyptian house and court designed by Racinet. The larger section, 33 feet by 42 feet, is for illustration of the arts and crafts of the Egyptians. A dado 72 feet in length displays a facsimile in color of the Papyrus of Ani, or Book of the Dead, from the British Museum. On the staircase wall is a copy, 10 feet by 7 feet, of Richter's "Building of the Pyramids," and adjacent, one of like size of Long's "Egyptian Feast"; also a cast of the Rosetta Stone.

The Assyrian Throne Room is gorgeous in blue and gold. A section is walled with casts from the Nineveh and Nimroud slabs in the British Museum, and paintings of others. The portal is between the four colossal human-headed bulls found in the Palace of Sennacherib. The Throne of Xerxes from Persepolis is set up, modeled from the original in the Louvre.

The Roman House upon the ground floor, with entrance from the Hall of Columns, covers 10,000 square feet. Its decorations, which cover more than 15,000 square feet of surface, are copied in part from the beautiful House of Vettius. This exceeds in size and completeness Mr. Smith's well-known House of Panza in Saratoga.

The Taberna (shop) occupies the lower floor of the Roman House, and contains superb illustrations of Greek vases, full size. Replica copies thereof will be made for supplying schools and individuals with models of form and beauty in decoration.

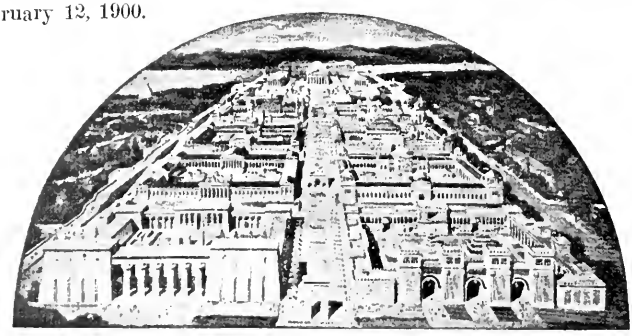
The Lecture Hall, in Persian style of ornamentation, contains the painting of the Grandeur of Rome in the time of Constantine, covering more than 500 square feet, after the original by Buhlmann and Wagner of Munich.

The Saracenic Halls are a counterpart of the beautiful House of Benzaquin in Tangiers, with casts of traceries from the Alhambra.

The Art Gallery is devoted to Roman history. The walls are surrounded by 102 plates from Pinelli's "Istoria Romana"— in historical order from the foundation of Rome.

On special occasions, illustrations are given with stereopticon after an explanatory course through the halls. (See plates Egyptian Hall, pages 133 and opposite 204.) A descriptive hand-book, with fifty illustrations, is loaned to visitors. It is published in Senate Document No. 209.

The ultimate object of the construction of the Halls is to illustrate Mr. Smith's design for National Galleries of History and Art according to view annexed. The plan is elaborately set forth in Senate Document No. 209; 444 pages, octavo, with 272 illustrations, published by unanimous consent of the Senate—LVIth Congress, first session, February 12, 1900.



DESIGN FOR NATIONAL GALLERIES IN WASHINGTON.— By Franklin Webster Smith.

See page 133, and Advertisement page VII.

X.

CHURCHES, CLUBS, THEATERS, ETC.

Washington has a great number of churches of every denomination and in all parts of the city. Only a few of the most conspicuous of these need be mentioned. The oldest are Rock Creek Church, near the Soldiers' Home; Christ Church, near the Navy Yard, and St. John's, on Lafayette Square. All these are Episcopal, and have been elsewhere described. Other prominent Episcopal churches are: Epiphany (G Street, near Fourteenth), which, like several other church societies in the city, has a suburban chapel; the Church of the Ascension, at Massachusetts Avenue and Twelfth Street; old St. John's, prominent in Georgetown; and St. James', at Massachusetts Avenue and Eighth Street, N. E., on Capitol Hill, very highly ritualistic. The Roman Catholics have many fine churches and a large influence in Washington, fostered by their universities. Their oldest church is St. Aloysius, at North Capitol and S streets; and St. Matthew's, Rhode Island Avenue near Connecticut Avenue, is probably the most fashionable. Congregationalism is represented most prominently by the First Church, at G and Tenth streets, which has always been a leader in religious philanthropy, especially toward the Freedmen. The Presbyterian churches are among the oldest and largest. The leading one, perhaps, is the First, which remains in Four-and-a-half Street, and became famous under the care of Dr. Byron Sunderland, when it was attended by President Cleveland. An offshoot from it was the New York Avenue Church, whose big house is so conspicuous in the angle between that avenue and H Street at Twelfth. Out of this has sprung the Gurley Memorial, near Seventh Street and the Boundary; and the Church of the Covenant, whose great square tower is a conspicuous ornament on Connecticut Avenue. Well-known Methodist churches are the Metropolitan Memorial, down in Four-and-a-half Street; the Foundry Church, at G and Fourteenth streets, which President Hayes attended; and the Hamline, at Ninth and P streets. A leading Baptist church is Calvary, at Eighth and H streets.

Episcopal.

Presbyterian.

ST. JOHN'S CHURCH.

The Swedenborgians have a white stone building at Coreoran and Sixteenth streets; and the Unitarians, the well-known Church of All Souls,

Other Denominations.

at Fourteenth and L streets. The Universalist meeting-house is at L and Thirteenth streets. The "Christian" Society, of which President Garfield was a member, worships in its Memorial Church on Vermont Avenue, between N and O streets. The Lutheran Memorial Church, on Thomas Circle, is foremost in that denomination, and the service is in English. Colored churches are numerous, chiefly Methodist and Baptist; in the former the strongest is Asbury, at Eleventh and K streets, and in the latter the Abyssinian, at Vermont Avenue and R Street.

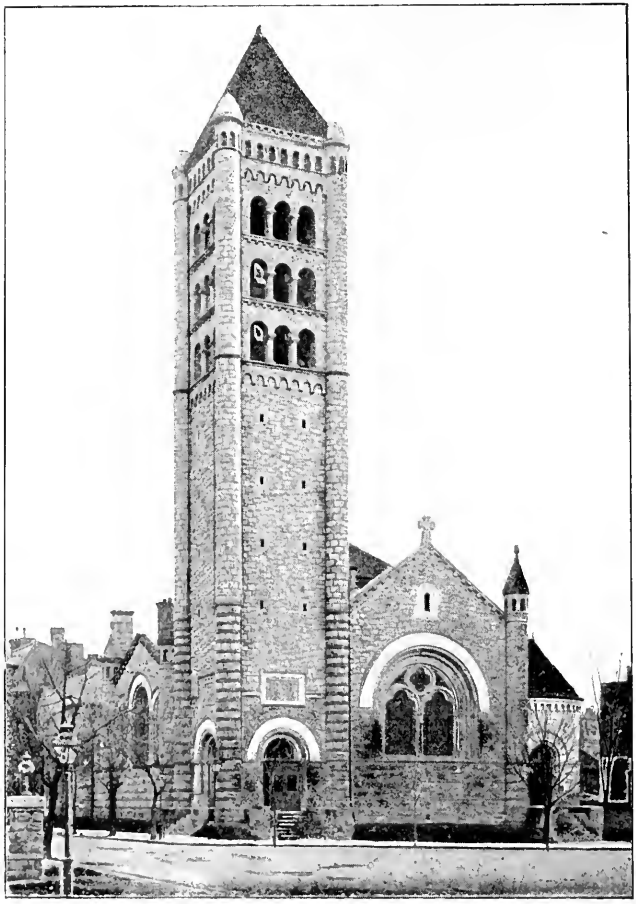
Theaters and the Opera.

The theaters in Washington attract the finest traveling companies, including occasional grand opera. The newest and most ornate house is the Lafayette Square Opera House, occupying a historic site on Madison Place, Lafayette Square. Another large theater is the Grand Opera House, on Fifteenth Street, at the corner of E Street, one block south of Pennsylvania Avenue, now devoted to vaudeville. The new National Theater, on Pennsylvania Avenue, between Thirteenth and Fourteenth streets, is of great capacity and comfort, and holds the popularity it gained long ago. The Academy of Music is another well-known house, at Ninth and D streets. The Columbia is the newest addition to the commendable theaters. It is at 1112 F Street, occupying what formerly was Metzerott Hall. Kernan's Lyceum, at 1014 Pennsylvania Avenue, and Butler's Bijou, give variety shows.

Certain churches are the principal places for lectures and the like, but scientific lectures are usually heard in the hall at the National Museum, or in the lecture-room of the Cosmos Club.

Convention Hall is an immense arched apartment over a market where New York Avenue crosses L and Fifth streets, and is intended for the use of conventions.

The clubs of the capital are not among its "sights," but



THE CHURCH OF THE COVENANT.
Southeast Corner Eighteenth and N Streets, N. W.

should receive a few words. Most prominent among them is the Metropolitan, characterized elsewhere. Next in social importance, probably, is the Army and Navy, which has a handsome six-story building opposite the southeastern corner of Farragut Square. Its triangular lot has enabled the architect to make a series of very charming principal rooms, in the northwestern front, where the sunshine streams in nearly all day. These and the many connecting apartments are luxuriously furnished and adorned with pictures, including original portraits of a dozen or more of the principal commanders of the army and navy, from Paul Jones to W. T. Sherman. Only those identified with some military organization are eligible to membership, but the club is very liberal in extending a welcome to visiting militiamen, foreign military men, and others suitably introduced. One feature of this club is the informal professional lecture given to the members once a month by some expert.

Army and Navy Club.

The Cosmos Club has been referred to elsewhere; the Columbia Athletic Club is a large association of young men, partly social and partly athletic, which has a field in the gardens of the old Van Ness mansion. The Country Club, near Tenallytown, and the Chevy Chase Club, have already been mentioned. Allied to them, within the city, are several clubs of amateur photographers, golf players, bicycle riders, tennis and ball players, and boatmen, Washington being a place famous for oarsmen. The two women's clubs must not be forgotten: One is the fashionable Washington Club, on H Street, opposite the French Embassy, and the other the Working Women's Club, a purely social organization, at 606 Eleventh Street, composed of women who earn their living — physicians, journalists, stenographers, etc. Both these clubs give teas, musicales, and other feminine entertainments. The Alibi is a coterie of well-fed gentlemen who give charming feasts, largely of their own cooking, and cultivate a refined Bohemianism; while the Gridiron is a dining-club of newspaper men, who have a jolly dinner among themselves once a month, and an annual spread to which all the great men available are invited, and where most of them are good-naturedly guyed.

Minor Clubs.

The Young Men's Christian Association flourishes here — and in 1898 took possession of the fine house and gymnasium built by the Columbia Athletic Club on G Street near Nineteenth.

BIRD'S-EYE VIEW, LOOKING NORTH FROM WASHINGTON MONUMENT.

XI.

OFFICIAL ETIQUETTE AT THE CAPITAL.

Washington society is distinguished from that of other cities mainly by its semi-official character, and in a manner that is not reproduced in any other capital the world over. The official etiquette which surrounds its social observances is simple, and, although new conditions have tended to make some part of the code complex to those who would wish to see its rules as clearly defined as constitutional amendments, the most important of its customs have become laws which are generally accepted. The ever-changing personality of the heads of the executive branches of the Government, and of the law-makers themselves, together with that innate hatred for anything partaking too much of court ceremonial, precedence, etc., which is strong in the average American, were good enough reasons for the last generation in leaving these questions unsettled, and will in all probability even better answer the bustling spirit of the present actors upon the social stage. To the stranger who wishes to meet persons of national prominence at official gatherings, and to catch, besides, a glimpse of that plant of slower and more substantial growth — residential society — the path can be made very easy and the way clear.

Local Society Features.

The President, as the head of the nation, is entitled to first place whenever he mingles in social life. Whether the second place belongs to the Vice-President or to the Chief Justice of the Supreme Court has not been defined any clearer than whether the Speaker of the House is entitled to precedence over members of the Cabinet. In the popular mind, the second place is accorded the Vice-President by virtue of his right of succession to the highest office in the gift of the people, by the death, resignation, or disability of the President. Since the passage of the Presidential Succession bill (January 19, 1886), the Cabinet is given precedence over the Speaker by the same process of reasoning.

Formalities at the White House.

The official social season extends from New Year to Ash Wednesday, the first day of Lent. All the formal hospitalities at the Executive Mansion occur within this period. On New Year's the President holds a reception, which begins at 11 o'clock and closes at 2 P.M. The Vice-President and the Cabinet are first received and then the Diplomatic Corps; after that body, the Supreme Court, Senators and Members of Congress, officers of the army and navy, department chiefs, etc. The last hour is given to the public.

Official Season.

During the season three or more card receptions (known in the early days of White House entertaining as "levees") are held evenings — 9 to 11. The first is in honor of the Diplomatic Corps and the others for the Judiciary, the Congress, and the Army, Navy and Marine Corps. Invitations are sent to those named, to other officials of the executive and legislative departments, and to acquaintances of the President and family among residents of the capital and other cities. Diplomats wear either court or military uniforms and officers of the three branches of the service also appear in uniforms. Guests unknown to the doorkeepers should be prepared to show invitations. The

Card Reception.

last reception of the series is for the public. Advance notice is given in the daily papers of the date.

The President is assisted on these occasions by his wife, the wife of the Vice-President, and the Cabinet ladies. The state dining-room, at the west end of the house, is used as a cloakroom. Having laid aside their wraps, several hundred persons are usually assembled in the main corridor when the President and wife and the receiving party descend to the Blue Room, where these receptions are held. Guests approach the Blue Room through the Red Room. Each person announces his or her name to the usher, who stands at the threshold of the Blue Room. He repeats it to the army officer who stands next to the President and who presents each person to him. The President always shakes hands. Another army officer standing in front of the President's wife repeats each name to her. The ladies assisting shake hands with each person who offers a hand to them. A knowledge of this fact on the part of strangers will avoid mutual embarrassment. Some ladies in the ultra-fashionable set make deep courtesies to each person instead of shaking hands, when going down the line at these receptions, but the custom has not grown in favor. If not invited to join those back of the line, guests pass through the Green to the East Room. In this stately apartment the gathering assumes its most brilliant aspect.

Reception Ceremony.

In the case of a public reception, persons approach the White House by the west gate and a line is formed, which frequently extends as far west as Seventeenth Street, those coming last taking their places at the end. After the threshold of the White House is crossed, the line is a single file through the vestibule, the corridor, and the Red Room to the Blue Room. As in the case of a guest at a card reception, each person announces his or her name to the usher, by whom it is repeated to the army officer who makes the presentations to the President. These rules are also observed when the wife of the President holds a public reception.

Public Receptions.

The state dinners alternate with the levees. The first dinner is given in honor of the Cabinet, the second in honor of the Diplomatic Corps, and the third in honor of the Judiciary. The President and his wife receive their guests in the East Room, an army officer making the presentations. When the butler announces dinner, the President gives his arm to the lady whose husband's official position entitles her to precedence and leads the way to the state dining-room. If a dinner of more than forty covers is given, the table is laid in the corridor.

Dinner Formalities.

An invitation to dine with the President may not be declined, excepting where serious reasons can be stated in the note of regret. A prior engagement is not considered a sufficient reason, and, in fact, nothing less than personal ill-health, or serious illness, or a death in one's family would excuse one from obedience to a summons to the table of the President.

In conversation, the Chief Executive is addressed as "Mr. President." In writing as "The President of the United States."

The wife of the President enjoys the same privileges as her husband. She receives first calls from all and returns no visits. Persons desiring an interview with her express their wish by letter.

As the President and wife may or may not make calls, so it is entirely at their option whether or not they accept invitations. For the last ten years the Cabinet circle has been the limit, but previous to that the Presidents accepted hospitalities generally. Under no circumstances, however, will either the President

or his wife cross the threshold of any foreign embassy or legation, although members of their family may do so.

President's Hours.

The hours for the reception of visitors at the Executive Mansion change with each administration. The house rules are always posted conspicuously at the entrance. Those having business with the President arrange for interviews with his private secretary, whose proper title is Secretary to the President.

Vice-President.

The Vice-President and wife make only first calls on the President and wife. They enjoy the same immunity from returning calls. The same courtesy which recognizes the members of the Cabinet as in the official family of the President, includes the Senatorial circle in the official family of the Vice-President. The Vice-President and wife, therefore, return Senatorial calls. They receive on New Year's at their own residence, first official callers and then the public. Throughout the season, the wife of the Vice-President receives callers on Wednesday afternoons from 3 to 5. In conversation, the Vice-President is addressed as "Mr. Vice-President."

The wife of the Speaker of the House of Representatives receives on Wednesday, at the same hours as the Cabinet ladies. The Speaker is addressed as "Mr. Speaker."

Cabinet Precedence.

The relative precedence of Cabinet officers has been established by the wording of the Presidential Succession bill. It is as follows: The Secretary of State, the Secretary of the Treasury, the Secretary of War, the Attorney-General, the Postmaster-General, the Secretary of the Navy, the Secretary of the Interior, and the Secretary of Agriculture. The official designation, preceded by the phrase, "The Honorable ——" is the correct form in writing to any one of them. In conversation, a Cabinet officer is addressed as "Mr. Secretary."

Cabinet Receptions.

The Cabinet ladies receive the public on stated Wednesday afternoons, during the season, from 3 to 5. The name of each guest is announced by the butler as the hostess is approached. Each hostess is usually assisted, in these formal hospitalities, by a number of ladies — young girls predominating. They are expected to address visitors and to make their stay pleasant. Callers, except under exceptional circumstances, do not extend their stay over ten or fifteen minutes, and it is not necessary that any good-bys should be exchanged with the hostess when leaving. As these receptions are frequently attended by from four to eight hundred people, who for the most part are strangers, the reason for the slight disregard of the usual polite form is obvious. No refreshments are now offered, which is also a change from the custom which prevailed several years ago. Visitors leave cards.

Rules for Dress.

Callers wear ordinary visiting dress. The hostess and assistants wear high-necked gowns, however elaborate their material and make. This fact is mentioned because a few years ago the reverse was the case, and low-necked evening dresses were generally worn by the receiving party at afternoon receptions. At that period also, men frequently appeared on such occasions in full-dress evening suits, swallow-tail coats, etc. In fact, full-dress on both men and women was not unusual at the President's New Year reception, a dozen years ago, under the impression then current that street clothes were not in keeping with a function second to none in point of ceremony from our standpoint, and which was attended by the Diplomatic Corps in court dress or in dazzling military or naval uniforms. Customs in these matters have changed so entirely that a violation of the accepted fashion makes of the offender a subject for ridicule. The proper costume for a woman to wear to the President's New Year reception is her best visiting dress

with bonnet or hat, the same that she would wear at an afternoon reception. A man will dress for the President's New Year reception as he will for any other ceremonious daylight event. Neither low-necked gowns nor dress suits are permissible until after 6 o'clock.

The same proprieties of modern custom in dress should be observed when attending evening receptions at the White House or elsewhere. Evening dress is imperative, which, in the case of women, may mean as elaborate or as simple a toilet as the wearer may select, but it implies an uncovered head. Bonnets or hats must not be worn.

By a rule adopted during the first Cleveland administration, the Cabinet ladies do not return calls generally, but do send their cards once or twice each season as an acknowledgment. The Cabinet ladies make the first call upon the ladies of the Supreme Court circle, the families of Senators, and the families of foreign ambassadors.

Calling Days.

Certain days of the week are set apart by custom for making calls upon particular groups, and no mistake should be made in this respect. The ladies of the Supreme Court families receive callers on Monday afternoons, Congressional families on Tuesdays, the Cabinet families on Wednesdays, and the Senatorial families on Thursdays, with the exception of those residing on Capitol Hill, who observe the day of that section, which is Monday. By virtue of another old custom, Tuesday is K Street day; Thursday calling day for upper H and I streets; Friday for residents of upper F and G streets, and Saturday for Connecticut Avenue and vicinity. Calling hours are from 3 to 6.

The discussion which has been going on for years, and is now as far from settlement as ever, as to whether Supreme Court Justices and families pay the first call to Senators and families, or vice versa, is only of interest to the stranger as a phase of Washington life showing the grave importance given to these points by some official households and of the absolute indifference with which they are viewed by others.

Social Rules in Diplomatic Corps.

The Diplomatic Corps consists of six ambassadors, representing Great Britain, France, Italy, Germany, Russia, and Mexico, and twenty-five ministers plenipotentiary, of which a circumstantial list will be found at the end of this book. They are ranked in the order of their seniority. Each embassy and legation has a corps of secretaries and attaches. The British Ambassador, Lord Pauncefote, is the dean of the corps, having been the first ambassador appointed. Official etiquette as regards the corps has changed since the coming of ambassadors. Ambassadors are given precedence by ministers. By virtue of long-established custom, to quote Thomas Jefferson, "foreign ministers, from the necessity of making themselves known, pay the first visit to the ministers of the nation, which is returned." Ambassadors claim that they only call on the President because that is the habit of European countries. It is generally understood that all persons, official or otherwise, pay the first call to the embassies. The ladies of the Diplomatic Corps have no special day on which to receive callers, each household making its own rules in this respect.

XII.

STREETS, SQUARES, AND RESIDENCES.

The only residence of the President of the United States, in Washington, is the Executive Mansion; but that is rather more uncomfortable than the average Washington house in midsummer, and all the later Presidents have been accustomed to seek a country home during hot weather. President Lincoln used to live in a cottage at the Soldiers' Home; President Grant spent one summer in the same house, and President Hayes occupied it every summer during his term. **President.**

The Secretary of State lives in his own house, Sixteenth and H streets; the Secretary of the Treasury at No. 1715 Massachusetts Avenue; and the Secretary of War at No. 1626 Rhode Island Avenue. The Attorney-General and the Postmaster-General are on the same block, at Nos. 1707 and 1774 respectively; the Secretary of the Navy lives at The Portland; the Secretary of the Interior at The Arlington; and the Secretary of Agriculture at 1022 Vermont Avenue. **Cabinet.**

Mr. Chief Justice Fuller resides in his own house, No. 1801 F Street; Mr. Justice Harlan on Meridian Hill; Mr. Justice Gray at No. 1601 I Street; Mr. Justice Brewer at No. 1412 Massachusetts Avenue; Mr. Justice Brown at No. 1720 Sixteenth Street; Mr. Justice Shiras at No. 1515 Massachusetts Avenue; Mr. Justice White at No. 1717 Rhode Island Avenue; and Mr. Justice Peckham at No. 1217 Connecticut Avenue. **Justices.**

Lafayette Square was the name selected by Washington himself for the square in front of the Executive Mansion, for which he foresaw great possibilities; but it remained a bare parade ground, with an oval race course at its west end, until after the disastrous days of 1814. Then, when the White House had been rehabilitated, a beginning was made by President Jefferson, who cut off the ends down to the present limits (Madison Place and Jackson Place), and caused the trees to be planted. No doubt he had a voice in placing there, in 1816, St. John's — the quaint Episcopal church on the northern side — the first building on the square. Madison, certainly, was greatly interested in it, and it became a sort of court church, for all the Presidents attended worship there, as a matter of course, down to Lincoln's time, and President Arthur since. Its interior is very interesting. **Lafayette Square.**

Lafayette Square is now, perhaps, the pleasantest place to sit on a summer morning or evening among all the outdoor loitering places in this pleasant city. The trees have grown large, the shrubbery is handsome — particularly that pyramid of evergreens on the south side — and great care is taken with the flower beds; and finally, you may see all the world pass by, for this park is surrounded more or less remotely by the homes of the most distinguished persons in Washington.

Two noteworthy statues belong to this park. One is the familiar equestrian statue of General and President Andrew Jackson, which is the work of Clark Mills, and probably pleases the populace more than any other statue in Washington, but is ridiculed by the critics, who liken it to a tin soldier balancing himself on a rocking-horse.

Jackson Statue.

It was cast at Bladensburg by Mills himself who was given cannon captured in Jackson's campaigns for material, set up a furnace, and made the first successful large bronze casting in America. Another interesting fact about this statue is that the center of gravity is so disposed, by throwing the weight into the hind quarters, that the horse stands poised upon its hind legs without any support or the aid of any rivets fastening it to the pedestal. This statue was erected in 1853, and unveiled on the thirty-eighth anniversary of the battle of New Orleans. Its cost was $50,000, part of which was paid by the Jackson Monument Association.

THE LAFAYETTE MEMORIAL IN LAFAYETTE SQUARE.

Lafayette Memorial.

The Memorial to Lafayette, in the southeast corner of the park, is a very different affair, and more in the nature of a monument erected by Congress to the services of the noble Frenchmen who lent us their assistance in the Revolutionary War. Upon a lofty and handsome pedestal stands a heroic bronze figure of the Marquis de Lafayette, in the uniform of a Continental general; while nearer the base, at the sides, are statues of Rochambeau and Duportail, of the French army, and D'Estaing and De Grasse of the navy. In front is "America" holding up a sword to Lafayette. This work is exceedingly vigorous and is after models by two eminent French sculptors, Falguière and Mercie. Total cost, $50,000.

Site of Lafayette Square Opera House.

Starting at Pennsylvania Avenue and walking north on Madison Place (Fifteen-and-one-half Street), the new Lafayette Square Opera House is immediately encountered, standing upon a famous site. The tall, brick house which it displaced was originally built by Commodore Rogers, but soon became the élite boarding-house of Washington, and numbered among its guests John Adams; John C. Calhoun, the fiery South Carolin-

ian, while Monroe's Secretary of War and Jackson's Vice-President; and Henry Clay, when he was Adams' Secretary of State. Then it became the property of the Washington Club, and there assembled the rich and influential young men of the capital; Sickles and Key were both members, and the tragedy which associates their names took place in front of its door; later it became the residence of Secretary Seward, and there the deadly assault was made upon him by the assassin, Payne, at the time of the assassination of Lincoln in 1865. Its next distinguished occupant was James G. Blaine, Secretary of State in the Harrison administration, and there he died.

Tayloe House.

The fine yellow Colonial house next beyond, now occupied by Senator Hanna of Ohio, was formerly owned and occupied by Ogle Tayloe, son of John Tayloe, of the Octagon House and Mount Airy, Virginia, who was in the early diplomatic service, and one of the most accomplished Americans of his day. All of his rare and costly pictures, ornaments, and curios, including much that had belonged to Commodore Decatur, passed into possession of the Corcoran Art Gallery. A later occupant was Admiral Paulding, a son of John Paulding, one of the captors of André, who suppressed Walker's filibusters in Nicaragua. Lily Hammersley, now dowager Duchess of Marlborough, was born there, and some of the most brilliant entertainments ever given in Washington have been under its roof. One of its latest occupants was Vice-President Hobart. In the next two houses have lived Secretary Windom, Senator Fenton, and Robert G. Ingersoll.

Madison House.

The gray, mastic-stuccoed house on the corner of H Street, now the Cosmos Clubhouse, has also known many celebrated characters. It was built about 1825, by Richard Cutts, the brother-in-law of the brilliant and versatile "Dolly" Madison, the wife of President Madison. It came into Mr. Madison's possession just before his death, some twenty years later, and thither his wife, no longer young, but still beautiful and witty, held court during her declining years. After Mrs. Madison's death this house was occupied by such tenants as Attorney-General Crittenden; Senator William C. Preston, afterward a Confederate Brigadier; and Commodore Wilkes, commander of the celebrated exploring expedition, who, in 1861, was required to take his quondam near neighbor, Slidell, from the British steamer Trent. He gave it up when the Civil War broke out, and was followed by Gen. George B. McClellan, who established here the headquarters of the Army of the Potomac. "A sight of frequent occurrence in those days," remarks Mrs. Lockwood, "was the General with his chief of staff, General Marcy, his aids, Count de Chartres and Comte de Paris, with Prince de Joinville at their side, in full military costume, mounted, ready to gallop off over the Potomac hills." Now its halls, remodeled and extended, are trodden

STATUE OF PRESIDENT ANDREW JACKSON.
By Clark Mills.

by the feet of men the most famous in the country as the investigators and developers of scientific truth.

Diagonally opposite the Cosmos Club, on H Street, is the square brick Sumner House, now a part of the Arlington. Where the main body of the Arlington Hotel now stands, there were three stately residences. One was occupied by William L. Marcy, Secretary of War under President Polk, and Secretary of State under President Pierce; and when he retired, he was succeeded in this and the adjoining house by the Secretary of State, under Buchanan, Lewis Cass, who, like Marcy, had previously held the war portfolio. In the third mansion dwelt Reverdy Johnson, minister to England; and there Presidents Buchanan and Harrison were entertained prior to their inauguration; and there Patti, Henry Irving, President Diaz of Mexico, King Kalakaua, Dom Pedro, and Boulanger found seclusion.

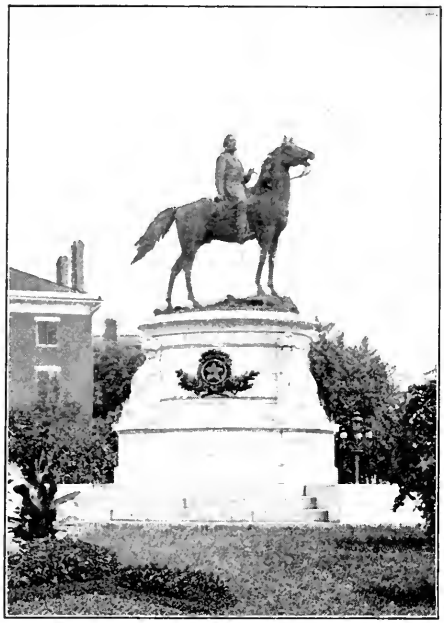
Sumner House.

The great double mansion adjoining the Sumner and Pomeroy residence (united as the H-street front of the hotel) was built by Matthew St. Clair Clarke, long clerk of the House of Representatives, and afterward became the British Legation. Here lived Sir Bulwer Lytton, and his not less famous son and secretary, "Owen Meredith," now Lord Lytton, who is supposed to have written here his most celebrated poem, "Lucile." In later years the house was occupied by Lord Ashburton, who, with Daniel Webster, drafted the "Ashburton treaty," which defined our Canadian boundary. A still later occupant was John Nelson, Attorney-General in Tyler's Cabinet; and it is now the home of Mrs. Margaret Freeman. On the corner of Sixteenth Street is St. John's Episcopal Church; and, passing for the present other newer residences, another old landmark calls for special attention. This is the Decatur House, facing the square on Seventeenth Street, at the corner of H, and easily recognized by its pyramidal slate roof. This, which was the first private residence on the square, was constructed at the close of the War of 1812, by Commander Stephen Decatur, the hero of Tripoli, and one of the most popular men of the time. He was the author of the maxim — more patriotic than righteous — uttered as a toast: "My country — may she always be right; but my country, right or wrong!" His house was adorned with a multitude of trophies, gifts from foreign rulers, and rare knickknacks picked up in all parts of the world; and here he was brought to die after his duel with Commodore Barron in Bladensburg, in 1820. Afterward it was occupied by the Russian minister, and then by Henry Clay, when he was Secretary of State under John Quincy Adams. When Martin Van Buren succeeded him, he took this house and cut the window in the south wall, in order that he might see the signals displayed from the White House by "Old Hickory," whom he worshiped. He in turn gave up the house to his successor, Edward Livingston, a brother of Chancellor Robert Livingston of New York, whose wife was that Madame Moreau whose wedding in New Orleans was so romantic, and whose daughter Cora was the reigning belle of Jackson's administration, as this house was its social center. Two or three foreign ministers and several eminent citizens filled it in succession, and gave brilliant parties at which Presidents were guests, the most recent of whom was Gen. E. F. Beale, under whose grandfather Decatur had served as midshipman. General Beale died in 1894, and his widow now dwells in this storied old mansion.

Decatur House.

A few rods south, next the alley, is another house famous in the past. It is one of the navy traditions that it was built by Doctor Ewell of that service, and occupied by three Secretaries of the Navy, one of whom was the talented Levi Woodbury; then it was the home of Senator Rives of Virginia, grandfather of the novelist, Amelie Rives (Chandler), and afterward of Gen. Daniel Sickles, whose tragedy is indelibly associated with this beautiful

Ewell House.



EQUESTRIAN STATUE OF
MAJ.-GEN. GEORGE H. THOMAS.
Thomas Circle. J. Q. A. Ward.

locality. Vice-President Colfax was a still later tenant, and then the house passed into possession of the late Washington McLean, editor of the Cincinnati *Enquirer*, whose daughter, wife of Admiral Ludlow, now resides there.

In this same row, No. 22, the former residence of William M. Marcy, Secretary of War, and afterward Secretary of State (1853–57), is now the home of Mrs. R. H. Townsend, daughter of the late William L. Scott of Erie, Pa. Gen. J. G. Parke, who commanded the Fifth Army Corps, and was Chief-of-staff to Burnside, resides in No. 16; and No. 6 is the residence of Mrs. Martha Reed, sister of the late Admiral Dahlgren. Lovers of trees will take notice of the row of Chinese gingko trees, which shade the sidewalk opposite this row of houses, on the western margin of the square.

Gingko Trees.

Fourteenth Street will make a good starting-point for a ramble in search of the historic, picturesque, and personal features of Washington's streets and squares. It is the great north-and-south line of travel, extending far out into the high northern suburb of Mount Pleasant. Franklin Square, between Fourteenth and Thirteenth, and I and K streets, comprises about four acres, densely shaded, and is a favorite place of resort in summer evenings. In its center is the spring of excellent water from which the White House is supplied, and where there is a public drinking fountain. The Franklin schoolhouse overlooks the square on the east, and the Hamilton and Cochran hotels are just above it on Fourteenth Street. The church on the next corner (L Street) is All Souls (Unitarian), diagonally opposite which is the Portland. This brings you to Thomas Circle, in the center of which is J. Q. A. Ward's bronze statue of Gen. George H. Thomas, the "Rock of Chickamauga" and hero of Nashville, which was erected, with great ceremony, in 1879, by the Society of the Army of the Cumberland, which paid $40,000 for the design and the casting. The pedestal, which bears the bronze insignia of the Army of the Cumberland, and its ornamental lamps were furnished by Congress, at an expense of $25,000. The statue is itself nineteen feet in height, and is finely modeled; but many admirers of this sturdy, unassuming commander regret that in his representation there is not more man and less horse.

Franklin Square.

Thomas.

Northwest of Thomas Circle, in front of Lutheran Memorial Church, stands one of the most artistic statues in the city, erected by the Lutheran Church of America to Martin Luther. It was cast in Germany from the same molds as Rietschel's centerpiece of the celebrated memorial at Wurms, and expresses the indomitable attitude of the great reformer on all questions of conscience. This statue is eleven feet in height and cost $10,000.

Luther.

Fourteenth Street above this point has nothing of special interest, but is a handsome and busy highway; and its extension on the elevated ground of Meridian Hill, north of the city boundary, is rapidly being settled upon by important people. The gray stone castle, surrounded by large grounds, at the foot of the hill on the right, is called "Belmont," and belongs to A. L. Barber, owner of the Trinidad asphalt mines. Mrs. General Logan lives at Calumet Place, two blocks east, on the street north of "Belmont," where she has a cabinet of relics of her famous husband which is frequently visited by veterans of the war. Mr. Justice Harlan of the Supreme Court resides on the opposite side of the street, two blocks north, at Euclid Place.

Following H Street from Fourteenth westward, No. 1404, now known as the Elsmere Hotel, was for many years the residence of the late Zachariah Chandler. The Shoreham Hotel, the Colonial Hotel, and the Columbian University occupy the other corners, the new Law School of the latter conspicuous on H Street.

Columbian University.

The Columbian University is one of the oldest and best-equipped schools of higher learning at the capital. It has a preparatory school and departments of undergraduate and postgraduate academic studies; special courses in science (Corcoran Scientific School), of medicine and dentistry, and of law. Its endowments now amount to about $1,000,000, and its faculty and list of lecturers include a large number of men in public life, from certain justices of the Supreme Court down. This is particularly true of the Corcoran Scientific School, where the lecturers are all men identified with special investigations at the Smithsonian, Geological Survey, or in some of the technical branches of the Army or Navy. This university, which was aided at the beginning by the Government, has always had access to and made great use of the libraries and museums which abound here and are of so great educational value.

Continuing our notes westward along H Street: Gen. Chauncey McKeever, U. S. A., lives at No. 1508, and on the left-hand corner, at Madison Place, is the Cosmos Club.

Cosmos Club.

The Cosmos Club is a social club of men interested in science, of whom Washington now contains a greater number, and, on the average, a higher grade, than any other city. This is due to the employment and encouragement given by the Smithsonian Institution, Agricultural Department, Geological and Coast Surveys, Fish Commission, Naval Observatory, technical departments of the Treasury, War, and Navy Departments, and two or three universities. This club may therefore be considered the intellectual center of the non-political life of the capital, and at any one of its delightful Monday evenings, half a hundred men of high attainments and wide reputation may be seen, and the conversation heard is, in its way, as interesting and inspiring as anything to be listened to in the land. The historic old house has been somewhat modified, chiefly by the addition of a large hall, which may be shut off from the remaining rooms and used as a meeting-room; and there the Philosophical, Biological, Geographic, and kindred societies hold their meetings on stated evenings.

The Arlington Hotel, including the former residences of Senators Sumner and Pomeroy, is diagonally opposite the Cosmos; and next beyond is the "Bulwer House," and then St. John's Episcopal Church. All these face Lafayette Square and have been elsewhere described. On the farther corner of Sixteenth Street, opposite St. John's, is the beautiful home of Col. John Hay, President McKinley's Secretary of State, the author of "Little Breeches," and, with Mr. Nicolay, of the principal biography of Lincoln. The yellow house, No. 1607, next beyond, was built and for many years occupied by Com. Richard Stockton, who added to a glorious naval record in the Mediterranean and West Indies the establishment of American rule in California in 1845. Later it was tenanted by Slidell, who, with Mason, was sent by the

Confederate government to England as a commissioner, but was captured on the Trent by his quondam neighbor, Commodore Wilkes, who then lived in the present home of the Cosmos Club; it was the residence of Mr. Lamont when Secretary of War. The adjoining house on the corner of Seventeenth Street — which was for many years the residence of the late W. W. Corcoran, the philanthropic banker, to whom the city owes the Corcoran Gallery, the Louise Home, and other enterprises and benefactions — is another of the famous homes of old Washington, and has been the residence of several men of note, including Daniel Webster. It was occupied by Senator Calvin S. Brice during the later years of his life, and is now the home of Senator Depew of New York.

Stockton House.

Crossing Connecticut Avenue, the corner house is that of the late Admiral Shubrick, opposite which (on Seventeenth), facing the square, is the ancient Decatur House. Next beyond, No. 1621 H Street, is the residence of Judge J. C. Bancroft Davis, the diplomat, now reporter of the Supreme Court. In the old-fashioned square house adjoining it, to the west, George Bancroft spent the last twenty years of his life, and completed his History of the United States.

Bancroft House.

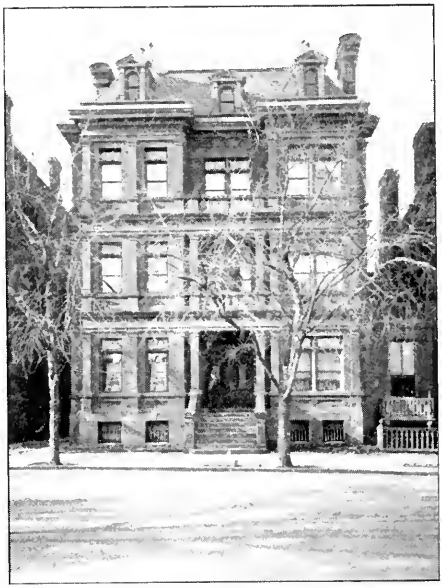
RESIDENCE OF SENATOR CHAUNCEY M. DEPEW.
Corner Sixteenth and I Streets, N. W.

The Richmond, on the corner of Seventeenth Street, is a popular family hotel. The Albany, on the other side, is an apartment house for gentlemen; and on the southwest corner is the Metropolitan Club, the largest, wealthiest, and most fashionable club in Washington, one rule of which is that members of the foreign diplomatic service, resident in Washington, are *ex officio* members of the club, and need only pay stipulated dues in order to take advantage of its privileges. This block on H Street between Seventeenth and Eighteenth streets is familiarly known as the Midway Plaisance. Adjoining the Metropolitan Club are club chambers for gentlemen, and the large yellow house, next westward, was the home of Admiral Porter, of the United States Navy. It is now the French Embassy. The Milton and Everett are family apartment houses; and No. 1739 was the residence of the late William A. Richardson, formerly Secretary of the Treasury, and afterward Chief Justice of the Court of Claims.

Clubs.

In this neighborhood dwelt many old Washington families and some modern notabilities. The Everett House, on the southeast corner of Eighteenth and G, is historic. It was built and occupied by Edward Everett of Massachusetts, when Secretary of State under Fillmore. Afterward it was the home of Jefferson Davis, when Secretary of War, after his marriage with his second wife. He continued there during his term as Secretary of State, but not after he returned to the Senate. His successor in the house was another traitor in high place, Jacob Thompson, Buchanan's Secretary of the Interior, who became a member of the Confederate Cabinet in 1861. Then followed Capt. Henry A. Wise, a well-known officer of the navy, after whom the medical department of the navy used the house for many years.

Everett House.



THE MEXICAN EMBASSY.—1413 I Street, N. W.

Wirt House.

The Wirt House is a few rods to the east of the Edward Everett house, on G, between Seventeenth and Eighteenth, on the south side. It is so called because that eminent jurist lived here twelve years, during the administrations of Monroe and J. Q. Adams. Mrs. Lockwood tells us that it is not known who built the house, but that it was occupied at the beginning of the century by Washington's private secretary, Col. Tobias Lear, a Revolutionary officer, who was the commis ioner that concluded the peace with Tripoli. Wirt was United States Attorney-General from 1817 to 1829. His gardens were large and beautiful, for his wife was exceedingly fond of flowers and was the author of "Flora's Dictionary." The most brilliant entertainments of that day were given here, until Jackson's time, when it was sold and occupied later by a succession of Cabinet officers and high functionaries, one of whom gave a dinner to the Prince of Wales under its roof. During or after the war it became the office of the Army Signal Corps; and there the present weather service was developed. The present chief signal officer and arctic explorer, Gen. A. W. Greely, resides near, at No. 1914 G Street.

I Street.

Going westward on I Street from Fourteenth Street, the first house on the right is owned and occupied by John W. Foster, the diplomat, who was Secretary of State under Harrison and, later, advisory counsel to China in her settlement with Japan. The large brick house adjoining is the Mexican Legation. Chief Justice Waite lived in the house beyond the alley, now occupied by the widow of ex-Governor Swann. The brownstone mansion at No. 1419 is the residence of John W. Thompson, president of the National Metropolitan Bank. Senator Chandler of New Hampshire lives in No. 1421, once the residence of Caleb Cushing. The southeast corner of Fifteenth and I streets is the Chamberlin Hotel, which occupies three houses that formerly belonged to Fernando Wood, ex-Governor Swann of Maryland (who placed in one of them two Thorwaldsen mantels from the Van Ness mansion), and James G. Blaine, who lived there when Speaker of the House of Representatives. Opposite Chamberlin's, on the southwest corner (No. 1500 I Street), Hamilton Fish lived when he was Secretary of State, and it is now the residence of John McLean, of the Cincinnati *Enquirer*. These houses face upon McPherson Square, one of the most finished of the city's smaller parks.

McPherson Statue.

The noble equestrian statue that graces this square was erected by the Army of the Tennessee to its commander, James B. McPherson, who was killed at Atlanta; and it was his successor, Gen. John A. Logan, who made the dedicatory oration, when, amid a great military display, this statue was unveiled in 1876. The sculptor was Louis T. Robisso, and the statue was composed of cannon captured in Georgia. The cost was about $50,000.

Many fine residences and hotels face this square, and Vermont Avenue passes through it toward the northeast.

Continuing westward, No. 1535 I Street is the residence of James G. Berret, who was mayor of Washington during the Civil War. Mr. Justice Gray lives in No. 1601; No. 1600 is the home of Mrs. Tuckerman, the widow of a New York banker; No. 1617 was the residence of the late George W. Riggs, and is now occupied by his daughters; 1710 is the Women's Club; 1707 is the residence of Mrs. Stanley Matthews; Paymaster-General Watmough of the navy lives in No. 1711, and John A. Kasson in No. 1726. No. 1731 is a famous house, having been occupied by Mr. Frelinghuysen when he was Secretary of State, William C. Whitney, Cleveland's first Secretary of the Navy, and John Wanamaker, when he was Postmaster-General; it is now owned and occupied by S. S. Howland, a son-in-law of the late August Belmont. In No. 1739, at the corner of Eighteenth Street, resides Harriet Lane Johnson, who presided at the White House during the Buchanan administration. Gen. T. H. Rucker, U.S.A., a prominent officer in the Civil War, and father of the widow of General Sheridan, lives at No. 2005; Admiral Selfridge dwells at No. 2013; Gen. Robert Macfeely, U.S.A., at No. 2015; and Prof. Cleveland Abbé, the meteorologist, at No. 2018.

Storied Houses.

Following K Street westward from Twelfth Street, the first house on the southwest corner is the parsonage of the New York Avenue Presbyterian Church, occupied by the Rev. Mr. Radcliffe. In No. 1205 resides A. S. Soloman, the almoner of Baron Hirsch, the Jewish philanthropist. Number 1301 was once the residence of Roscoe Conkling; No. 1311 was built by Ben Holiday, who operated the pony express across

THE CHINESE LEGATION.—Corner Eighteenth and Q Streets, N. W.

RESIDENCE OF SENATOR J. B. FORAKER.
1500 Sixteenth Street, N. W.

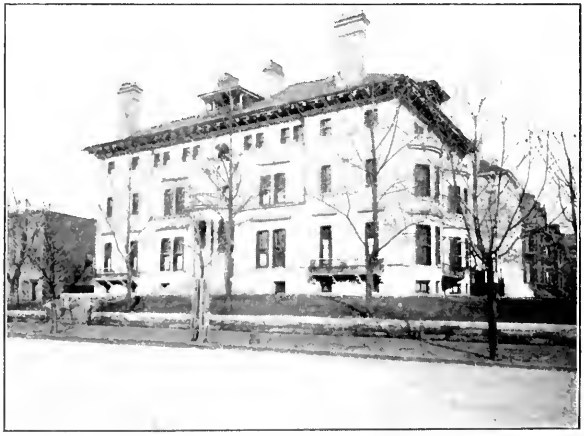
the continent for many years before the construction of the Union Pacific Railway; No. 1313 was formerly the home of Robert G. Ingersoll; ex-Secretary John Sherman lives at No. 1321; and 1325 was, during the war, the residence of Secretary Edwin M. Stanton; John G. Carlisle lived at No. 1426; Admiral Worden, the commander of the Monitor during her fight with the Merrimac, lived at No. 1428, and Senator Gorman at No. 1432. The large house at the corner of Vermont Avenue and K Street is leased by Jefferson Levy, the Hebrew member of Congress from New York, and the brownstone front adjoining is the temporary headquarters of the Attorney-General. Representative Hitt of Illinois lives at No. 1507; Mrs. B. H. Warder at No. 1515; and the new yellow house near the corner of Sixteenth Street is the home of the widow of George W. Childs of Philadelphia. The house at the southeast corner of

On K Street.

K and Sixteenth streets, another of Richardson's productions, is occupied by the widow of Nicholas Anderson of Cincinnati. Mr. Hitchcock, Secretary of the Interior, lived in No. 1601; Senator Wetmore of Rhode Island in No. 1609; the Rev. Dr. McKim, rector of Epiphany Church, at No. 1621; Senator Matthew Quay in No. 1620; Jerome Bonaparte, the great-grandnephew of Napoleon, in No. 1627; ex-Senator Murphy of New York in No. 1701, and Titian J. Coffey, an ex-Secretary of the Navy, lived in No. 1713. "Little Lord Fauntleroy" was written in the house at No. 1730, which was then the residence of Dr. Swan M. and Mrs. Frances Hodgson-Burnett — the former a distinguished oculist, and the latter the well-known novelist.

Executive Avenue.

Sixteenth Street, which starts from Lafayette Square, opposite the White House, is sometimes known as Executive Avenue. St. John's Church is on the right, at the corner of H Street, and the residence of Secretary John Hay on the left. At the northwest corner of I Street Mr. Justice Gray of the Supreme Court resides, and back of him is The Gordon, a family hotel; No. 930 is the home of Maj. George M. Wheeler,



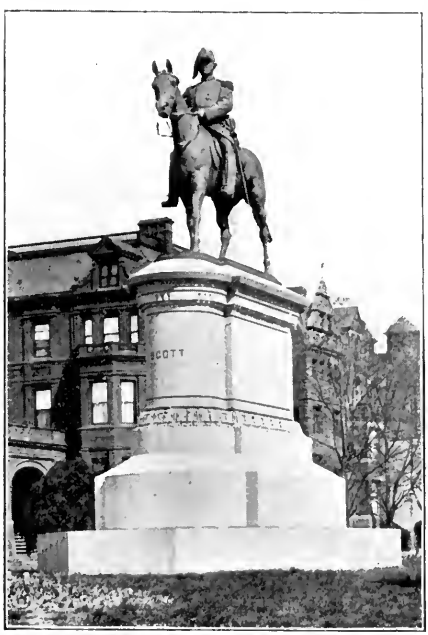
RESIDENCE OF SENATOR EUGENE HALE.
1001 Sixteenth Street, N. W.

U. S. A., who conducted the "surveys west of the 100th meridian" with which his name is identified. Senator Hale of Maine lives at No. 1001; Surgeon-General Sternberg of the army, at No. 1019; Senator Proctor of Vermont at the northeast corner of L Street, and E. F. Andrews, the artist, at No. 1232. Passing Scott Circle, ex-Representative Huff of Pennsylvania resides at No. 1323; the Rev. Alexander Mackay-Smith, rector of St. John's Church, at No. 1325; Senator Foraker of Ohio, at 1500; W. G. Gurley, a Washington banker, at No. 1401; Mr. Justice Brown of the Supreme Court, at No. 1720; Gen. Rufus Saxton, U. S. A., at No. 1821, and other equally famous people on both sides. The conspicuous brownstone "castle" on high ground at the end of Sixteenth Street, on the left, is the home of ex-Senator Henderson, of Missouri.

Massachusetts Avenue.

Massachusetts Avenue is one of the finest streets in the city, and a great promenade. It stretches parallel with Pennsylvania Avenue from Hospital Square, on the Anacostia River, northwestward through Lincoln Square, Stanton Square, Mount Vernon Square — a pretty little park where New York Avenue crosses Eighth and K streets, three blocks north of the Patent Office — Thomas Circle, Scott Circle, Dupont Circle, and Decatur Circle, where it bends slightly and is extended through the elegant suburb on the banks of Rock Creek, and so out to the hilly region north of Georgetown. An excellent view of this stately boulevard can be obtained at its junction with Twelfth Street, which is one of the highest points in Washington. Ascension Episcopal Church fills the northwest corner at this crossing. Robert Hinkley, the artist, lives in No. 1310; Mr. Justice Morris of the District Supreme Court, in No. 1314; J. Stanley-Brown, private secretary of the late President Garfield, and "Molly" Garfield, his wife, in No. 1318. Mr. E. Francis Riggs resides at No. 1311, and the widow of Admiral Dahlgren in No. 1325; No. 1330 is the Legation of Chile, and the large square house at the junction of M Street and Vermont Avenue, facing Thomas Circle, is the home of ex-Justice Wiley, of the District Supreme Court. Mr. Justice Brewer lives at No. 1412, Senator Cullom at No. 1413, S. H. Kauffman, proprietor of the *Evening Star*, at No. 1421. The large red-brick house, No. 1435, is the German Embassy. The brownstone building surrounded by large grounds, on the south side of Massachusetts Avenue between Fifteenth and Sixteenth streets, is the Louise Home. It was founded by the late W. W. Corcoran, and nearly all its inmates are widows of ex-Confederate officers belonging to the aristocracy of the South, who lost their fortunes during the war. Nearly opposite it was the home of the late Prof. Spencer F. Baird, long United States Fish Commissioner and Secretary of the Smithsonian Institution. The familiar name for Scott Circle, the locality around the statue of General Scott, at the junction of Massachusetts and Rhode Island avenues, Sixteenth and N

Louise Home.



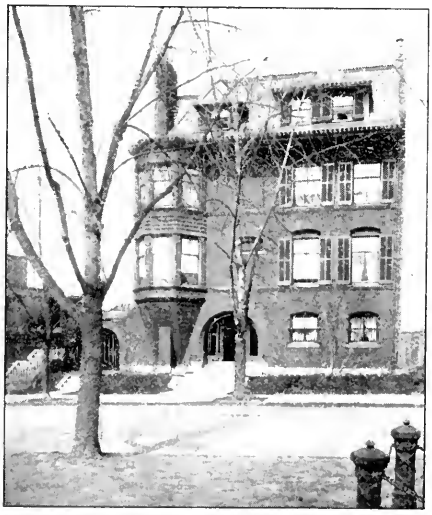
STATUE OF GEN. WINFIELD S. SCOTT.

streets, is "Calamity Circle," because every person who built a house there died shortly afterward, or met with misfortune.

Scott Statue. This equestrian statue of Gen. Winfield Scott, the victor in the Mexican War, was erected in 1874. "It was modeled by H. K. Brown, and cast in Philadelphia from cannon captured in Mexico. Its total height is fifteen feet, and its cost was $20,000. The pedestal is of granite from Cape Ann quarries, and is composed of five huge blocks, said to be the largest ever quarried in the United States. The cost of the pedestal was about $25,000. General Scott is represented in the uniform of his rank as Lieutenant-General."

Fine Residences. The large house at the junction of N Street and Massachusetts Avenue is the residence of Supreme Justice Shiras. The mansion to the northward, between N Street and Rhode Island Avenue, was erected by Prof. Alex. Graham Bell, inventor of the telephone, and after several years was sold to Levi P. Morton, who occupied it while he was Vice-President. The square brick house at the northeast corner of Sixteenth Street was built by Senator Cameron of Pennsylvania, and sold to Mr. D. P. Morgan, a New York banker, whose widow and family still reside there. On the opposite side of Sixteenth Street the late William Windom lived while he was a Senator from Minnesota and Secretary of the Treasury; it is now owned and occupied by Charles A. Munn, formerly of Chicago. The house adjoining belongs to Stilson Hutchins. E. Kurtz Johnson, a banker, built and died in the house at the western corner of N Street. Continuing westward on Massachusetts Avenue, Mr. Spofford, of the Library of Congress, lives at No. 1621; No. 1627 is the residence of the widow of the late Senator Vance of North Carolina. The Attorney-General at No. 1707; the Secretary of the Treasury at No. 1715; Beriah Wilkins, of the Washington Post, in No. 1709; Senator Lodge of Massachusetts, in No. 1765. The castellated house opposite belongs to the widow of the late Belden Noble, and is occupied by the Spanish Legation. Gen. Nelson A. Miles lives near by at No. 1736 N Street; the Postmaster-General lives at No. 1774; Senator Fairbanks of Indiana lives at No. 1800; Mrs. Wadsworth of Geneseo, New York, owns the large house on the triangle opposite. The large mansion of fire-brick on P Street, back of it, is occupied by William J. Boardman of Cleveland, Ohio. Passing beyond Dupont Circle, No. 1915, adjoining the "Stewart Castle," is the residence of Paymaster Michler, of the navy, and on the corner opposite lived for many years the late Mrs. Craig Wadsworth, who was a leader of Washington society; No. 2013 is the residence of Charles M. Ffoulke, and the hall which adjoins it on the east was built to exhibit his collection of tapestries, which is one of the finest in the world. On the opposite side of the street, in the rear of the Blaine house, Miss Grace Denio Litchfield, the novelist, resides. Number 2100 is the residence of B. H. Warner, a Washington banker, and the large mansion at No. 2122 was erected by

Blaine House.



RESIDENCE OF MRS. U. S. GRANT.
2111 Massachusetts Avenue, N. W.

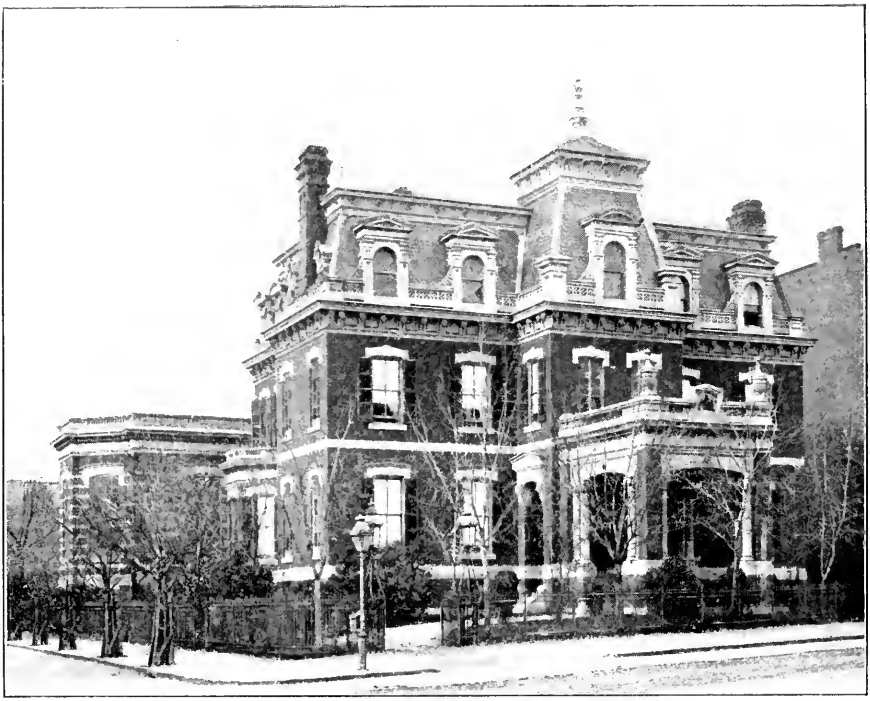
the late Mrs. Patton, who inherited a fortune gained by her husband in the mines of Nevada; it is now occupied by her four daughters. No. 2111, on the opposite side of the street, was erected by ex-Senator Edmunds of Vermont, and was sold by him in 1895 to the widow of General Grant, who now resides there with her daughter, Mrs. Nellie Sartoris. The large stone chateau, in French style, is the residence of Mrs. Richard Townsend.

Connecticut Avenue, from H Street to the boundary, is the Sunday afternoon promenade. Starting northward upon our survey at Lafayette Square, where the gardens of the old Webster house fill the corner at the right, No. 814 was the residence, after the Civil War, of Admiral Wilkes, and is still occupied by his family. Just beyond is Farragut Square, a small, prettily planted park, in the center of which is a statue to the hero of Mobile Bay and the Mississippi forts.

BRONZE STATUE ADMIRAL DAVID G. FARRAGUT.
Farragut Square, Intersection Connecticut Avenue and I Street, N. W. By Mrs. Vinnie Ream Hoxie.

This statue of Farragut represents him as standing upon the deck of his flagship Hartford, from whose propeller the metal of which the statue is composed was taken, and was cast in 1880, after models by Mrs. Lieutenant Hoxie, then Miss Vinnie Ream. It cost $25,000, and was dedicated in April, 1881, many of Farragut's old shipmates taking part in the ceremonies. **Farragut Statue.**

The large gray house on the next corner (numbered 1705 K Street) was originally the residence of Alexander R. Shepherd, the rebuilder of Washington. It was for many years the Russian Legation, and is now owned and occupied by Mrs. McLean. The houses back of it are usually occupied by attaches of the different legations. The large brick building at the corner of L Street, on the right, is a Catholic school for girls; and the yellow house on the opposite corner of De Sales Street is the Grafton Hotel. Col. John M. Wilson, Superintendent of Public Buildings and Grounds, resides at No. 1141; Senator Wolcott of Colorado, at No. 1221, and Prof. Thomas Wilson, anthropologist of the Smithsonian Institution, at No. 1218. The handsome stone church, with the large square tower, is the Presbyterian Church of the Covenant. On the opposite corner, to the north, is the British Embassy. This is one of the few legations in Washington that are owned, and not rented, by their governments, the others being those of Austria, Brazil, Germany, Japan, and Korea. It occupies the site, curiously enough, of the first and only cricket club at the capital, which ceased to play many years ago. On the point between Connecticut Avenue and Eighteenth Street stands the residence of Commander William H. Emory, U. S. N., now occupied by ex-Representative Reyburn of Philadelphia. The Austrian Government occupies No. 1307 as the residence for its Legation. Inspector-General Breckenridge, U. S. A., dwells at No. 1314; Admiral Carter at No. 1316; the family of the late Gar- **British Embassy.**



THE BRITISH LEGATION.—Northwest Corner Connecticut Avenue and N Street, N. W.

diner G. Hubbard at No. 1328, and Prof. A. Graham Bell at No. 1321. These houses are upon Dupont Circle.

This pretty circular park occupies the interior of the space made by the intersection here of Connecticut, Massachusetts, and New Hampshire avenues, and P and Nineteenth streets. In its center stands the bronze statue of Admiral Samuel F. Dupont, a popular officer of the navy during the Civil War, which was designed by Launt Thompson, cost $10,000, and was unveiled in 1884. Passing beyond Dupont Circle, the large red-brick house to the westward, on the point between P Street and Massachusetts Avenue, was erected by the late James G. Blaine when he was Secretary of State in Garfield's Cabinet; it still belongs to his estate, but is occupied by Mrs. Westinghouse of Pittsburg. The gray house, No. 8, is known as Castle Stewart. It was for many years the Chinese Legation, and there was given the famous ball, in 1886, when Washington was scandalized by scenes of social riot. It is now the residence of its owner, Senator Stewart of Nevada. The big cream-colored house, with the lofty pillared portico, at No. 1400 New Hampshire Avenue, opposite, is the home of the wealthy merchant, L. Z. Leiter, formerly of Chicago, whose daughter married Lord Curzon, the viceroy of India. No. 1611 Connecticut Avenue is the home of Mrs. Colton, whose husband was formerly treasurer of the Central Pacific Railroad. Francis B. Colton lives in the English basement house, a little farther north. The large brownstone residence at the point between Connecticut Avenue and Twentieth Street is the winter home of Mr. Perkins, of Boston; the brick house, No. 1705, is the home of Lyman Tiffany; the Belgian Legation is at 1716, and William

Dupont Circle.

Meridian Hill.

E. Curtis, the newspaper writer and author of many books of travel, lives at No. 1801, at the corner of S Street. The little chapel on the hill above is St. Margaret's (Episcopal). The Chinese Legation is at the corner of Eighteenth and Q streets.

"Connecticut Avenue Extended" is the name applied to this street where, beyond Rock Creek, it resumes its straight course. It leads directly to Chevy Chase, and bids fair to become the highway of one of the best of the future suburban districts.

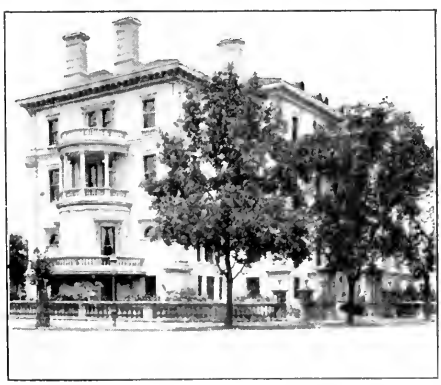
On Rhode Island Avenue. The widow of Chief Justice Waite lived at No. 1616, just west of Scott Circle; and the widow of General Sheridan at No. 1617, across the way; No. 1626 is the home of Elihu Root, Secretary of War, and at No. 1640, Mr. Olney, formerly the Secretary of State resided. No. 1741 is the historic house presented to Admiral Dewey and transferred by him to his wife. The small "circle," at Vermont Avenue and P Street, is named Iowa, and is ornamented by a statue of Gen. John A. Logan, surmounting a bronze pedestal.

New Hampshire Avenue is a long street nearly parallel with Vermont Avenue, reaching from the Potomac northeast to the boundary at the head of Fifteenth Street, and then extended through the distant suburb of Brightwood. There is a pretty triangle where it crosses Virginia Avenue; and where it crosses Pennsylvania, K, and Twenty-third streets is a park named Washington Circle. An equestrian bronze statue of Washington, modeled and cast by Clark Mills, was erected here long ago, at a cost of $50,000. The artist is said to have intended to represent him as he appeared at the battle of Princeton.

New Hampshire Avenue.

Some distance above this, the triangle, at the junction of the Avenue N and Twentieth Street, is covered by the residence of Dr. Guy Fairfax Whiting. Christian Heurich, who owns the brewery a block below, lives at No. 1307. Paymaster-General Stewart, United States Navy, resides at No. 1315; Mrs. Phœbe Hearst, widow of the late Senator from California, and famous for her charities, at No. 1400; and the widow of the late "Sunset" Cox at No. 1408. North of Dupont Circle the Leiter mansion is conspicuous, and that of W. C. Whittemore, another retired Chicago merchant, is on the next corner, at No. 1526. The large, white house opposite this is the home of Lieut. Richardson Clover, United States Navy. The Rev. P. Van Wyck, a retired chaplain of the navy, lives at No. 1601; Representative Dalzell of Pennsylvania, at No. 1605; and Thomas Nelson Page, the novelist, on the corner of R Street.

Some notable residences, away from the district surveyed above, should be mentioned. The officers attached to the Navy Yard, to the Washington Barracks and to the cavalry post at Fort Meyer, dwell at these stations in the more or less cozy quarters provided by the Government for them. Senator Morgan of Alabama lives in a brownstone house opposite the First Presbyterian Church, at No. 315 Four-and-a-half Street.

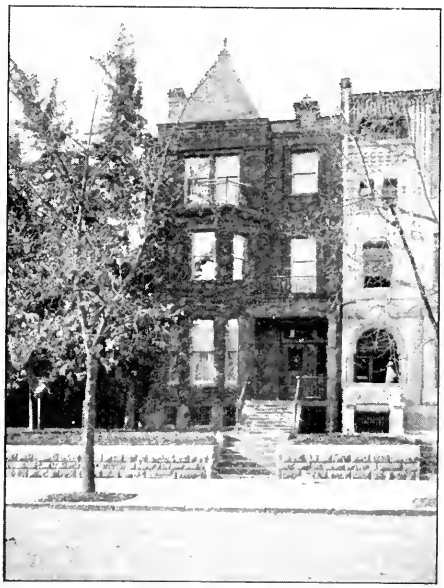


RESIDENCE OF L. Z. LEITER, ESQ.
New Hampshire Avenue and P Street, N. W.

Mgr. Martinelli, the Apostle Legate of the Pope of Rome to the United States, resides at No. 201 I Street. This house was presented to General Grant by the citizens of Washington at the close of the war.

Grant Gift House.

and occupied by him until he was inaugurated as President. It was afterward the residence of Justice Bradley of the Supreme Court. The adjoining house, No. 203, was presented to Gen. W. T. Sherman, who lived there for several years, and afterward on Fifteenth Street. Mrs. Jean Lander, once a famous actress, resides at No. 45 B Street, S. E., facing Capitol Park; and John G. Nicolay, private secretary to President Lincoln, and his co-biographer with Mr. Hay, is at No. 212, on the opposite side of the same street.



ADMIRAL DEWEY'S RESIDENCE.
1741 Rhode Island Avenue.

XIII.

EXCURSIONS ABOUT WASHINGTON.

1. To Mount Vernon.

The pilgrimage to the home and tomb of George Washington at Mount Vernon is regarded by most Americans as a duty as well as a pleasure, and foreigners look upon it as a compliment due to the nation. It forms, moreover, a delightful excursion.

Either of two routes may be taken to Mount Vernon — by steamboat on the Potomac — see page 211 for time table — or by electric cars.

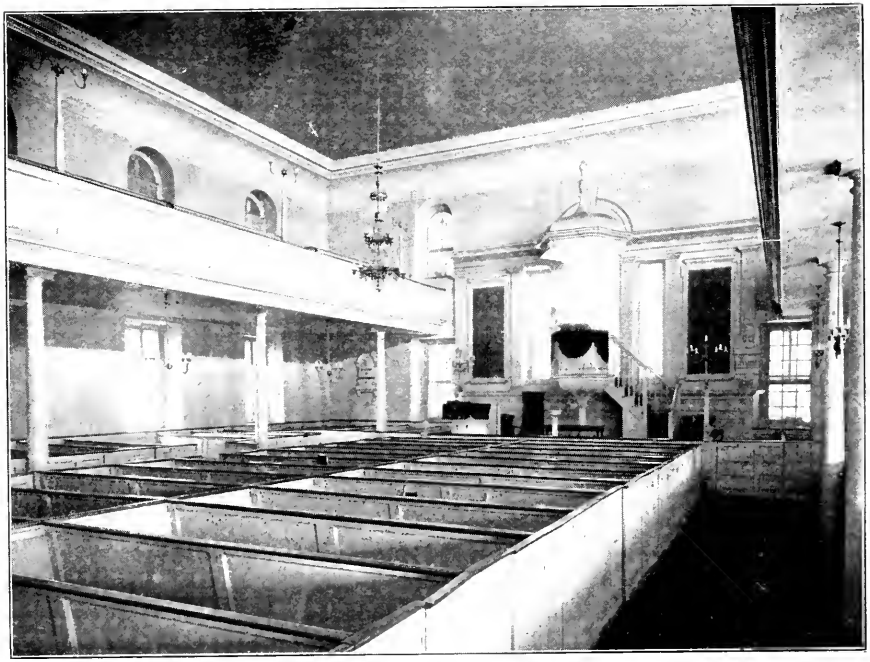
Electric Railway Route.

The electric trains of the Washington, Alexandria & Mount Vernon Railway leave their station, Pennsylvania Avenue and Thirteen-and-one-half Street, every hour, week-days, from 10 A. M. to 3 P. M. from May 1st to Nov. 1st, and from 10 A. M. to 2 P. M. from Nov. 1st to May 1st. These electric trains, which are the fastest and best equipped in the world, make the round trip in three hours, of which one hour and twenty minutes may be spent on the grounds. The fare is 50 cents for the round trip, or 60 cents including side trip to Arlington. All tickets allow stop-over privilege in Alexandria. The many points of interest as passed en route and described below are pointed out and cleverly explained by competent guides, who accompany all Mount Vernon trains. The route lies down Fourteenth Street, passing the Agricultural Department, Washington Monument, and Bureau of Engraving and Printing, crossing the Potomac by way of Long Bridge into Virginia. This bridge, which will be superseded in a few years by a modern steel structure, became famous during the Civil War as a military route into the seceding States. It commands a fine view of the Potomac, with the stately Arlington Mansion on the hills to the right. At its further end there still stands, plainly seen at the left of the track as soon as the first high ground is reached, Fort Runyon, a strong earthwork erected in 1861 to guard the head of the bridge from raiders. But a short distance farther is Arlington Junction, where connection is made for Arlington. A little beyond it the train passes St. Asaph and then skirts the base of Braddock Heights — the low hills upon which Braddock's army was encamped, in 1755, before undertaking that disastrous march against the French and Indians at Fort Duquesne (now Pittsburg), where Braddock was killed and his army saved from annihilation only by the genius of his young Colonial Aid, George Washington. The city of Alexandria is then entered

Long Bridge.

Alexandria.

Alexandria began, under the name of Bellhaven, in 1748, and had a promising early career. "It rapidly became an important port, and developed an extensive foreign trade. It was well known in the great English commercial cities. General Washington, Governor Lee, and other prominent Virginians interested themselves in its development, and at one time it was thought it would become a greater city than Baltimore. Warehouses crowded with tobacco and flour and corn lined its docks, and fleets of merchant vessels filled its harbor." The founding and advancement of Washington and the building of railroads, which diverted traffic to inland channels, destroyed its importance, and the coming of the Civil War ruined it socially. Here the Union troops began their "invasion" of Virginia soil, and here fell Ellsworth — the first notable victim of the conflict. The old red-brick hotel where he pulled down the Confederate flag is now pointed out to strangers at the corner of the first street beyond the railway station on Washington Street. It was called the Marshall House.



INTERIOR CHRIST CHURCH, ALEXANDRIA.

Christ Church.

The old town contains many quaint and interesting relics of the past, of which the most interesting is Christ Church (near the Washington Street station), in which Washington's family and all the respectable persons of his neighborhood used to worship. It has been kept as near as may be as it was in those days; and the old square pew in which "His Excellency, the General," used to sit, gazing up at the high pulpit during the long and strong sermons, is still pointed out. Other things of interest for their associations are the Masonic lodgeroom, where Washington and other prominent men of that day were wont to meet; the house in which Braddock had his home and military headquarters; the local monument to Confederate soldiers (seen from the train at Washington Street), and other houses and objects.

Below Alexandria.

Soon after leaving Alexandria by way of King Street (with a station at King and Royal) the Potomac comes into view, and the train crosses upon a bridge the broad estuary of Big Hunting Creek, at the head of which was built, during the Civil War, Fort Lyon, one of the principal defenses of Washington. The red-brick building seen some distance up the stream is the old Episcopal Theological Seminary, founded in colonial times. More plainly visible at the left is Jones Point, marked by a lighthouse. This was the southern corner of the original District of Columbia. Near the lighthouse is buried a marked corner-stone placed there with much ceremony by Washington and other founders of the Government; and it was proposed to erect there a magnificent monument. A mile farther on the position of Fort Foote on the other side of the river is seen; and presently the track rises to higher ground where, looking back, the Capitol is visible a dozen miles away. Here, among peach orchards, begins the Mount Vernon estate, which in George Washington's time contained about 8,000 acres; and

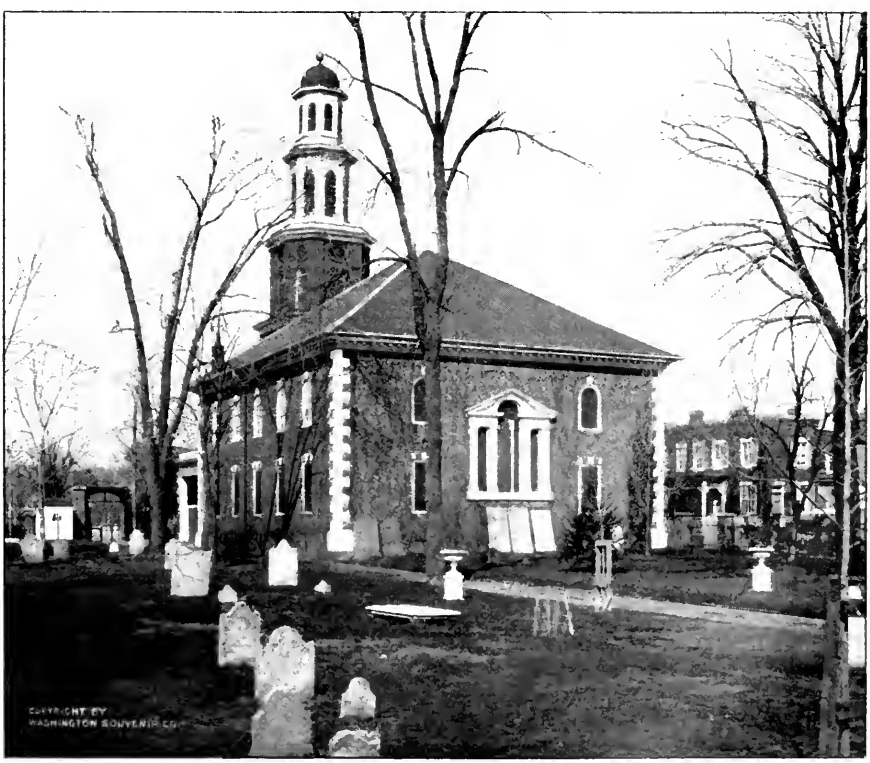
just beyond Belmont Station is seen, some distance at the left, the white house in which dwelt Col. Tobias Lear, Washington's secretary. The half-ruined barn, somewhat removed from the house, goes back to the early history of the property. The remainder of the run is through beautiful fields, with pleasant outlooks all around, frequent views of the river, and a sight of the flags flying over Fort Washington and Fort Hunt.

The terminus is at the garden gate of the Mount Vernon grounds, within three minutes' walk of the mansion.

River Route.

The river route to Mount Vernon, on historic Potomac, is by the magnificent iron steamer Charles Macalester, built expressly for this service (capacity 1,500 passengers) with all modern conveniences. The steamer leaves Seventh Street wharf daily (Sunday excepted), 10 A. M. and 2.30 P. M., summer schedule (May 30 to November 1); 10 A. M. and 1.45 P. M., winter schedule (November 1 to May 30). Fare, round trip, 50 cents. Tickets, sold to cover transportation and admission to the grounds, 75 cents. During the summer season pleasant day and evening trips via this steamer to historic Marshall Hall, opposite Mount Vernon, etc.

The Potomac River trip is one of great enjoyment on a fine day. As the steamer moves out into the stream, it rides in a broad tidal channel dredged for harbor purposes by the Government and kept full by a tidal reservoir above. The long artificial island which separates this harbor from the river itself will hereafter become a park. On the city shore, immediately below the wharves, appears the pleasant parade of Washington Barracks, or The Arsenal, as it is still more commonly called—a



CHRIST CHURCH, ALEXANDRIA.

military post on the peninsula between the Potomac and its eastern branch. Its land entrance is at the foot of Four-and-one-half Street, and is reached by electric cars from Pennsylvania Avenue via Seventh Street. A trifling settlement styled Carrollsburg, with an earthen breast-high battery, existed on the extremity of this point, which was called Turkey Buzzard or Greenleaf's Point when the city was laid out; and in 1803 the peninsula was reserved for military purposes as far as T Street, S. W. What few buildings were there in 1814 were destroyed by the British, who lost a large number of men by dropping a "port-fire" into a dry well where a great quantity of navy powder had been hidden, thus producing an impromptu volcano. In 1826 the northern end of the reservation, as far back as U Street, denoted by the jog in the river wall on the Potomac side, was walled off as a site for a district penitentiary. A building was erected having a yard with a high inclosing wall, and here, in 1865, were confined the conspirators in the assassination of Lincoln. Four of them were hung and buried there. Exactly where this execution and the interments were made is not accurately known, but it is believed that the gallows was planted near the circular flower bed now in front of the commandant's door, and that the bodies were buried near its foot. All were soon afterward removed, the penitentiary was swept away, the limits of the reservation were advanced to P Street, and, in 1881, the arsenal was abolished.

Washington Barracks.

The verdant parade, with its flag and guns, and avenue of big trees, its former storehouses, which during the war contained enormous quantities of arms and ammunition, and are now used as barracks, and its quadrangle of officers' quarters at the extreme point, make a pretty picture as we float past. As it is the headquarters of a regiment of artillery it has the band, and during the pleasant half of the year, guard-mounting at 9 A. M. and dress parade at 5 P. M. are conducted with much ceremony, while battery drills can be seen almost any morning at 10 or 11 o'clock.

The Anacostia River next opens broadly at the left, and the navy yard and southern front of the city are exposed to view. On the further bank looms up the great Government Hospital for the Insane, which cost $1,000,000, and is one of the finest institutions of its kind in the world. It is primarily intended for demented men of the army and navy; and there Lieutenant Cushing, of torpedo-boat fame, and Captain McGiffin, the hero of the naval fight of the Yalu, in China-Japan war, ended their blighted days.

Hospital for Insane.

The low, level grounds of Giesboro Point, bordering the river below the asylum, were occupied during the war as cavalry camps and drilling stations. Opposite it is the broad estuary of Four-Mile Run. Alexandria now comes into view.

(A ferry also runs at hourly intervals between the Seventh Street wharf and Alexandria. The *Macalester* also stops at Alexandria both going and coming.)

Just below Alexandria the lighthouse and opening of Hunting Creek, already described, are passed. This creek gave its name to the Washington plantation before Lawrence Washington named it "Mount Vernon," in compliment to an admiral with whom he had served. Near here is a little stopping-place called Gunston Landing, where some of the river boats stop to take on milk and vegetables for the city market. It is the ancient landing for the estate of the eminent Mason family, whose colonial seat, Gunston Hall, is still standing a short distance inland, though no longer in possession of the Masons. It was a familiar calling-place for Washington, his nearest neighbor in fact.

On the hilly Maryland side of the Potomac, toward which the boat now heads, was another commanding earthwork, Fort Foote, once of military importance. This fort was kept in repair for years after the Civil War, and the United States

still owns its site. The next stop is made, about twelve miles below the city, at Fort Washington, a historic fort on a point of the Maryland shore, within sight of Mount Vernon and commanding the channel. Tradition says that the early explorers of the Potomac found an Indian "castle" here, and that Washington advised the building of a fort on this headland, as soon as the District of Columbia was created. L'Enfant drew its plans as his last public work, and a strong fortress was begun, but was blown up by the Americans in 1812, when they heard that the British were coming. It was rebuilt in 1898, under the threat of war with Europe, and made the principal defense of the capital against sea attack. The principal battery consists of five 8-inch rifles, mounted on disappearing carriages, behind enormous embankments of earth and concrete, 200 feet above the river level. These guns command the river for a distance of twenty miles, and have an extremely accurate range of over six miles. Fort Sheridan is being constructed, nearly opposite, where will be mounted two huge 12-inch rifles, having an even longer range and more destructive fire, besides several 8-inch guns. Arrangements are making for the placing of sub-aquatic mines in the river whenever needed, controlled from these forts. It is believed that it would be impossible for an enemy to reach the capital by sailing up the river. The only hope of reduction of the forts would be from the land side, and here elaborate defenses, to be defended by mortar batteries, fixed and field artillery, and large bodies of infantry, are now in process of construction. Extensive barracks are building at Fort Washington, which is destined soon to become, probably, the most important garrison station near the capital.

Fort Washington.

The United States Fish Commission maintains a fish-hatching station near Fort Washington.

Mount Vernon is on the right bank of the Potomac, sixteen miles below Washington. The lands about it were a part of an extensive grant to John Washington, the first of the family who came to America in 1656, and they descended rather fortuitously, in 1752, to George, then hardly more than a lad. He married in 1759, and continued to develop and beautify the estate until the breaking out of the Revolution, when the ability he had shown in the Virginia militia called him to the service of the United Colonies. He returned to Mount Vernon at the close of the war, but, to his grief, was obliged soon to quit its beloved acres for the cares of the first Presidency of the Republic. During this interval of five years an almost continuous stream of visitors had been entertained there, and among them were many foreigners of note as well as representative Americans of the time. Finally, in 1797, the great commander was released from the cares of government, and enabled to retire, to pass, as he hoped, many quiet and enjoyable years upon his plantation. Only two years were vouchsafed him, however, for on December 14, 1799, he died of membranous croup (or barbarous medical treatment) following exposure in a storm. He was buried upon his own estate, and the family declined to accept the subsequent invitation of Congress to transfer the body to the undercroft of the Capitol.

Mount Vernon.

For sixteen years Washington cultivated his great farm and lived the usual life of a Virginia planter. He raised large quantities of tobacco, which he shipped to London direct from his own wharf at Mount Vernon. He had no ambition for public life after his term of service in the Virginia Legislature had expired, and was content with the pursuit of agriculture and the social pleasures of a country gentleman. He had some of the best society in Virginia—"the polite, wealthy and fashionable"—was a profuse and liberal host, was fond of fox hunting, fishing, fowling, and athletic sports, and was happy in his home and

The Estate.

domestic relations. His wife was thoroughly domestic in her tastes and habits, and a careful housekeeper.

Washington's property, estimated as worth $530,000, descended, at the death of Mrs. Washington, here, in 1802, to Bushrod Washington, then a Justice of the Supreme Court, who died in 1829, leaving the estate to his nephew, John Augustine Washington, from whom it passed by legacy, in 1832, to his widow, and from her, in 1855, to her son. He proposed to sell it, when a Southern lady, Miss Ann Pamela Cunningham, secured the refusal of it, and, after failing to interest Congress in her proposal that the Government should buy and preserve it as a memorial, succeeded in arousing the women of the country. An association of these women, named Mount Vernon Ladies' Association of the Union, with representatives from every State, was incorporated by Virginia in 1856, and in 1858 it paid $200,000 for the central part of the property (some 200 acres), covenanting to hold it in perpetuity. The admission fee of 25 cents goes to the payment of current expenses.

The approach to Mount Vernon, by the river, impresses one with the sightliness of the situation and the dignity of the mansion, which shines among the trees from an elevation 150 feet above the landing wharf.

"In the summer, Mount Vernon is a mass of foliage to the river's edge. It has a great growth of ancient trees and luxuriant undergrowth. Like all the region in which it is located, it is thickly wooded, and from the river has an exceedingly picturesque appearance. The mansion is very nearly concealed by the trees surrounding it. There is only one place as you approach it from the north where it can be seen at all. Approaching it from the south nothing of it can be seen save a small part of the roof. From the south the river curves directly to the estate. Until you get within a short distance of it a high, jutting bank hides it from view. When the bank is passed the estate comes boldly in sight and presents a most beautiful appearance. It is located on an elevation — the highest point on the Virginia side of the Potomac — and from the grounds delightful views of river and shore can be obtained through openings in the groves of trees."

THE OLD TOMB.

Grounds and Buildings.

The Tomb of Washington is the first object of attention, and stands immediately at the head of the path from the landing. Its position, small dimensions, and plain form of brick were dictated by Washington in his will. The back part of it, extending into the bank, and closed by iron doors, entombs the bodies of about forty members and relatives of the family. The front part, closed by plain iron gates, through which anyone may look, contains two plain sarcophagi, each excavated from a single block of marble, which were made and presented by John Struthers of Philadelphia, in 1837. That one in the

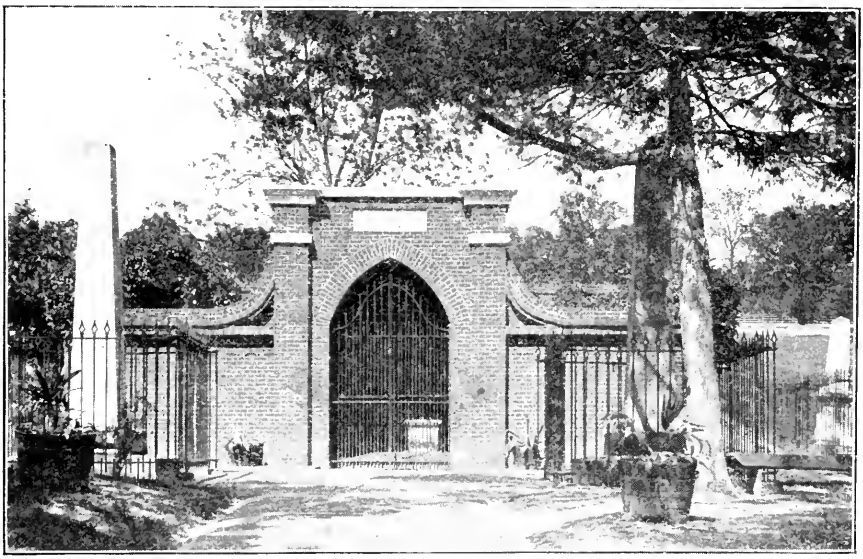
Tomb of Washington.

WASHINGTON'S MANSION AT MOUNT VERNON — South and East Sides

center of the little inclosure holds the mortal remains of the Father of his Country, within the mahogany coffin in which they were originally placed. At his left is the body of his "consort," Martha Washington. Both the sarcophagi are sealed and are intended never to be opened; nor are the vaults at the rear. Four times a year, however, the iron gates are opened by the authorities, and it is on these occasions that the wreaths and other offerings of flowers are deposited.

Old Tomb.

This was not the first burial-place of Washington. At the time of his death his body was placed in the older and smaller family tomb a few steps farther north and nearer the river, which is now overgrown with ivy and shaded by immense oaks. Here Mrs. Washington was laid beside him, and there they remained until 1837, when they were removed to their present resting-place. Judge Bushrod Washington and several other relatives of the family



THE TOMB OF GEORGE WASHINGTON.

are buried near by, beneath monuments that bear their names, and between the Tomb and the river-bluff used to be buried all the slaves who died upon the estate—how many is unknown; but the only one marked is that of the old nurse of Mrs. Jane Washington, one of the latest occupants of the estate, and the last person to be entombed within the vault.

The Mansion.

The Mansion itself stands upon an eminence overlooking broad reaches of the Potomac, and 125 feet above it. It is built of wood, the framework being of oak, is 96 feet long by 30 feet wide, and has two stories and an attic. The eastern or river-facing front is shaded by a portico, as high as the eaves, supported by eight square posts of wood, and paved at the level of the ground with tiles imported from England in 1786; this pavement is 14½ feet wide. The roof of the portico is crowned by an ornamental balustrade half concealing the four dormer windows by which that side of the attic is lighted; and the ceiling and posts of the portico are neatly paneled.

This river-facing side, though no more conspicuous, is less interesting architecturally, than the western or landward front of the house, which was the one most

often approached by visitors in the old coach-traveling days. This has no porch, but presents an extended plain front, with an ornamental central and two side doors, symmetrically disposed, while the roof is pleasingly broken by a low gable and two dormers, and by the little central cupola and two large chimneys. **Western Front.**

From each end of the mansion, on this side, curving colonnades connected with it the kitchen on the left and the office of the estate on the right; and a generous lawn stretched before the house, shaded along the sides and at a distance by numerous great trees which still survive, and containing a sun-dial. This was called the Bowling Green, and terminated at the gate on the highway by which carriages entered the home grounds.

The *Kitchen* was a spacious house nearly all of one end of which was devoted to a huge fireplace, whose andirons and turnspit are still in place, and a fire still burns upon the hearth. Here a light lunch is served and souvenirs are sold by the Ladies' Association. Next the house stands the original *well*, from which one may still pump a drink of water; and just beyond it is the great *Smokehouse*, always so important an adjunct to every self-supporting Southern establishment. Beyond the smokehouse, on the road which leads southward toward the Tomb and steamboat landing, is the old *Laundry*, and then the *Coachhouse* in which may be seen an old-time chaise, said to have been one of the Washington carriages: in the General's time this house was the shelter for his great white chariot-of-state. Then comes the *Barn*, the oldest building on the estate, which was constructed by Washington's father, in 1733, from bricks said to have been imported from England. Its roof, of course, is new, and the building is still serviceable. **Outbuildings.**

The outer buildings at the right (or north) of the house, include the building in which the manager of the estate resided, and where was the *Business Office;* it is now the office of the Superintendent. Just beyond was the *Carpenter Shop;* and in the rear of this a larger building called the *Spinning-House* where, in old times, the slave women gathered to spin and weave the cotton, wool, and flax for the clothes of the servants and to make garments and rag carpets; the room is now filled with looms and spinning wheels. Still farther away in this direction is seen the row of restored buildings originally the quarters of the colored servants required about the house, stables, and gardens. The field hands lived in cabins scattered about the estate. Near them are the greenhouses.

The Gardens are perhaps the most interesting places in the whole grounds. They were laid out in a formal style of walks and beds, as was then the fashion, defined by hedges of box, which still grow luxuriantly and are kept well trimmed as of yore. In the early summer they are a marvel of flowers and beautiful foliage. That enclosure on the north side, between the lawn and the negro quarters, was the rose garden. It contains specimens of that rose named by Washington for his mother, and others bearing his own name and that of Nellie Custis. It is no wonder, as we are told, that it was one of the regular afternoon pleasures of Madame Washington to gather rose leaves here to make rose water and a certain perfumed unguent for which she was famous among her friends. It was a habit of the family to ask distinguished guests to plant something as a keepsake, and several of these mementos still flourish. The little structure at the end of the long walk in the garden is reputed to have been the schoolroom of the Custis children. The "Vineyard Enclosure," as Washington designated it, in the rear of the kitchen, was devoted more to fruit and vegetables, yet was a charming garden, too. **Gardens.**

The Summer House, on the brow of the river bluff, stands upon the site of an original one, and has beneath it a deep cellar suitable for storing ice. The slope of

the bluff was devoted by Washington to the purposes of a deer park, and deer have been replaced there since 1887.

The Mansion and Its Relics.

The mansion is divided interiorly by a broad hall running from side to side, and having the main stairway, and here one may well begin the survey of the interior.

Interior.

When Mount Vernon was acquired by the Ladies' Association it was not only out of repair but the furniture had been distributed to various heirs or sold and scattered. An effort was at once made to recover as much as possible, in order to restore as closely as might be the original home-like appearance of the house. As it has been impossible to do this thoroughly a great many other articles of furniture, adornment, and historical interest have been added. In order to do this the various State branches of the Association were invited to undertake to refurnish one room each, and many have done so, and the names of these States are identified with the apartments they have taken charge of. A considerable quantity of furniture as well as personal relics of George and Martha Washington are here, however, especially in the bedrooms where they died. These are mostly distinctly labeled, so that the visitor can distinguish between what belonged to the Father of his Country and what is simply illustrative of the domestic life of his day.

Central Hall.

The Central Hall contains three of Washington's dress swords, the most interesting of which is the one bequeathed to his nephew Lewis, since it is the one he wore when he resigned his commission at Annapolis, when he was inaugurated President at New York, and elsewhere on ceremonious occasions. Another was worn by him in the Braddock campaign. Here, also, hangs the main key of the Bastile — that prison in Paris which was so justly hated

THE CENTRAL HALL.

by the people, and which was demolished by the mob in 1789. Lafayette sent it to Washington with a characteristic letter; and also the model of the Bastile in the Banquet Hall. Lafayette's Agreement to serve as Major-General in the American army hangs near by. The hall appears as it was redecorated by Washington in

1775, and the engravings are reprints of pictures he owned. The tall clock on the stairs was presented by New Jersey; the table belonged to W. A. Washington.

Music-room.

The Music-room or East Parlor opens from this hall by the first door at the right, and is under the care of the Vice-Regent of the Association from Ohio. It is crowded with objects, of which the most conspicuous is the harpsichord that was given to Nellie Custis by Washington, together with his grand military plume, when she married Laurance Lewis in 1798. "When the hour came the tall, majestic figure emerged from his bedroom clad in the old, worn continental buff and blue . . . and at the appointed moment gave the pretty, blushing creature, with her wild-rose cheeks and dark and liquid eyes, into the keeping of his trusted nephew, Laurance." It is such gracious, homely pictures as these that rise to the imagination as one loiters about the storied homestead of the Father of his Country. Here also are the stool belonging to the piano, and Miss Custis' embroidery frame; Washington's flute — of rosewood, silver-mounted — his card-table, the guitar and music-book of a relative, and in the cabinet many small articles of tableware, his spectacles, a steel camp-fork, etc., which belonged to the General or his family. The upholstering of the reproduced furniture and the form of the Venetian mirror are like that originally here.

West Parlor.

The West Parlor, entered by the second hall door on the right, looks, in its walls, ceiling, and handsome corner fireplace, as it did when Washington left it. Above the mantel are carved the coat-of-arms of the family, and his crest and initials appear cast in relief on the iron fireback; the mantel painting of ships is said to portray a part of the fleet at Carthagena of that Admiral Vernon after whom the estate was named. The carpet is a large rug presented by Louis XVI to Washington. It was woven to order, is dark green with orange stars; its centerpiece is the seal of the United States, and the border is a floriated design with swans. The globe and several chairs here also belonged to the furniture of the house. A spinet and two fine old candlesticks will be noticed, the latter standing upon a beautiful pier table. This room was refurnished by Illinois.

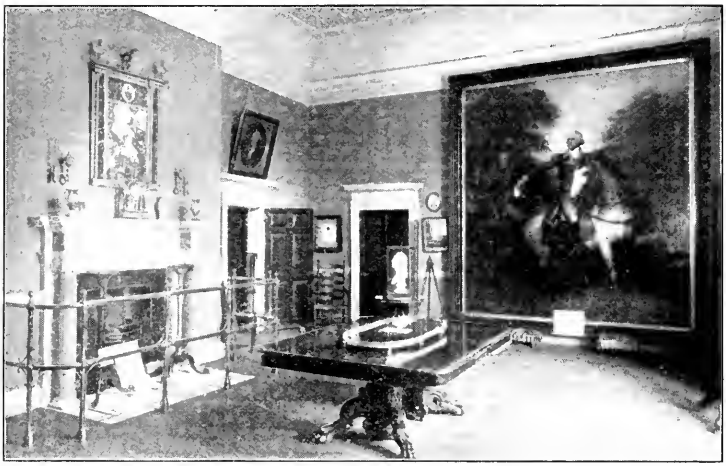
Sitting-room.

The first door on the left opens into *Mrs. Washington's Sitting-room,* refurnished by Georgia in the manner of the period. The mahogany secretary once stood in Washington's military headquarters at Cambridge, Mass.; and the tables and mirror are historic. Some elaborate candlesticks and a sconce for candles are noteworthy, and the latter belonged in the family; while there is here preserved a candle molded for the illumination at Yorktown in celebration of Cornwallis' surrender. The engravings representing the siege of Gibraltar hung in this same house when its master was alive.

Dining-room.

The Dining-room is next beyond, and still has the appearance and much of the furniture of the time of its illustrious owner. The Italian mantel and stucco ornaments of the walls, cornice, and ceiling are admirable; and the ornamented fireback came from "Belvoir," the country seat of Lord Fairfax, Washington's early friend and patron, while the andirons and fender belong to the Rutledge house. The sideboard was Washington's, and the cut-glass decanter and table cutlery and cases; while the china in the corner cupboard is a copy of the set given to Mrs. Washington by the officers of the French fleet in 1792. The rug, tables, and chairs belong to that period; and among the portraits of Revolutionary generals on the walls is one of Miss Cunningham, who originated the Mount Vernon Association.

The southern end of the house is occupied by a second stairway and by a large apartment known as the *Library* in which are gathered an original mahogany



THE BANQUET HALL.

bookcase, and a few of the volumes which belonged to Washington, most of the remainder of which are now in the Athenæum Library of Boston. The shelves of the bookcases are now filled mainly with duplicates of those Washington possessed and with literature about Washington; and upon the walls hang reprints of documents connected with his public life, one of which is a printed proof of the Farewell Address, corrected by Washington's own hand. A silver inkstand, some chairs, a painting of the Great Falls of the Potomac, made at his request, and a few small articles are personal relics.

Library.

The Banquet Hall is an addition made to the northern end of the house after George received it from his father. Its length is the whole breadth of the mansion, and its richly ornamented ceiling is two stories in height, while it is lighted by a broad, arched and mullioned window. Opposite the window is a highly ornate fireplace and mantel of Italian marble and workmanship, which once occupied a place in the home at Wanstead, England, of Samuel Vaughn, who brought it to America as a gift to Washington in 1785. The center of the hall is occupied by a great table, similar to the original one, upon which lies Washington's "plateau" of silver and mirror-glass, intended as an ornament for the center of the table on ceremonious occasions. His punch bowl is also to be seen among many other small articles of use or ornament that were in the house, and which are now safely locked in a cabinet. The model of the Bastile, a French clock that still keeps good time, two porcelain vases, silver bracket lamps, a mirror, rosewood stands for flower vases, a surveyor's tripod, and lesser objects are identified with the house and its owners; while a lock of the General's hair and Martha's ivory fan are peculiarly personal and precious. The old silk standard is reputed to have been captured by Washington; and visitors should examine closely the portrait woven upon silk, in French Jacquard looms, which cost $15,000, so elaborate a process was required. A great painting by Rembrandt Peale fills the western end of the room, which has been fitted up by New York.

Banquet Hall.

Of the bedrooms on the second floor the most interesting to all is that of the General himself—the *Room in which Washington died.* It is at the south end of the house, over the library, and the ladies of Virginia have been able to restore it more nearly to its original appearance than any other part of the house. The bed is in

ROOM IN WHICH GENERAL WASHINGTON DIED.

the same place and the same one upon which Washington died, and the chairs, small tables, and mirror were a part of the scene. The hangings of the windows and bedstead copy those of the time; two cushions were worked by Martha Washington and a dimity chair cover shows the needlework of her granddaughter; while parts of Washington's traveling chest and camp equipage remind the beholder of his stormy life. There is little else in the room than what properly belongs there, and the simplicity is impressive. **Death Chamber.**

Martha Washington died, three years after her husband, in the room in the attic immediately above this — a bedroom she had chosen because his room had been closed (as was the custom), and from this south attic window she could see his grave. Wisconsin has refitted her room as nearly as possible as it was when Martha slept there, but only the corner washstand really belonged to her. *Other rooms on the second floor* are known by special names. **Martha's Room.**

ROOM IN WHICH MARTHA WASHINGTON DIED.

Bedrooms. The Lafayette Room is so called because the Marquis occupied it when at Mount Vernon; it was refitted by New Jersey. The River Room, by Pennsylvania, contains furniture identified with Franklin and other of Washington's friends and relatives. The Guest Chamber is due to Delaware; the Green Room to West Virginia; and that in which Nellie Custis slept to Maryland, where the bedstead and other furniture all belonged to old Southern families who lived in a style very similar to that at Mount Vernon. The *Upper Hall*, communicating with these bedrooms, has a cabinet in which are to be seen several of the Mount Vernon fire-buckets, a brown suit of clothes, with velvet waistcoat and silk stockings worn by Washington, and a compass and reading glass that were used by him, as well as several relics of members of his family and descendants. The musket was brought to America by Lafayette.

Attic. In the *Attic* a series of small bedrooms have been furnished by the vice-regents of various States, with articles of colonial manufacture and interest.

2. To Arlington National Cemetery and Fort Meyer.

Beauty of the Estate. Arlington, an estate identified in a peculiarly intimate manner with the history of the founding and preservation of the Union, and singularly beautiful withal, would be one of the most attractive places at the National Capital apart from the sacred interest imparted to it by its soldier dead. For several generations before the Civil War the home of the Custis and Lee families, it has been devoted since that time to the purposes of the foremost of the national military cemeteries. Here, behind the inscribed arches of the great gates, made from the marble pillars of the old War Department building, and under

ARLINGTON HOUSE. — Formerly the Home of General Robert E. Lee.

the oaks that belonged to the greatest of "their enemy," sleep almost a score of thousands of Union soldiers, and every year sees the eternal enlistment in their ranks of many more — among them officers of rank and distinction famous for deeds that shall make their names immortal.

Routes.

Two routes may be taken to Arlington, and the best way is to patronize both, going by one way and returning by the other. This prevents retracing one's steps, and makes the course of walking down hill. In pursuance of this method take the Pennsylvania Avenue cars (if the F Street cars are taken, descend the stone steps from Prospect Street to Pennsylvania Avenue at the Union station) to the extremity of the line (Union station, Thirty-sixth Street) in Georgetown, and walk across Aqueduct Bridge to Roslyn, Virginia, where, at the western extremity of the bridge, electric cars may be taken to Fort Meyer and the northern gate of Arlington Cemetery. This is a ride of hardly ten minutes, and the whole trip from the Treasury consumes only thirty-five minutes when close connection is made; fare from Roslyn, 10 cents; round trip, 15 cents.

Public Carriages.

Public carriages start from the terminal station at the Fort Meyer gate, in which passengers are given a tour of the cemetery for 25 cents; a stop of five minutes is made at the mansion, where a lay-over ticket is also given if asked.

Soldiers' Graves.

The distance from the Fort Meyer gate to the Mansion, following the main road and flagstone walk, is about a third of a mile, and shows nearly all of the older and more cultivated part of the Cemetery. Southward of the path the graves of thousands and thousands of soldiers of the Civil War spread away through the woods, as far as can be seen, each marked by a small marble headstone, with here and there a more prominent mark. At intervals are placed, in front of this fatal and impressive array, iron tablets bearing lines or stanzas selected from Col. Theodore O'Hara's eloquent poem,

THE BIVOUAC OF THE DEAD.

The muffled drum's sad roll has beat
The soldier's last tattoo;
No more on life's parade shall meet
That brave and fallen few.

On Fame's eternal camping-ground
Their silent tents are spread,
And Glory guards, with solemn round,
The bivouac of the dead.

No rumor of the foe's advance
Now swells upon the wind;
No troubled thought at midnight haunts
Of loved ones left behind.

No vision of the morrow's strife
The warrior's dream alarms,
No braying horn nor screaming fife
At dawn shall call to arms.

The neighing troop, the flashing blade,
The bugle's stirring blast
The charge, the dreadful cannonade,
The din and shout are past.

Sons of the dark and bloody ground,
Ye must not slumber there,
Where stranger steps and tongues resound
Along the heedless air;

Your own proud land's heroic soil
Shall be your fitter grave;
She claims from war its richest spoil —
The ashes of her brave.

Rest on, embalmed and sainted dead!
Dear as the blood ye gave;
No impious footsteps here shall tread
The herbage of your grave;

Nor shall your glory be forgot
While Fame her record keeps,
Or Honor points the hallowed spot
Where Valor proudly sleeps.

Nor wreck, nor change, nor winter's blight,
Nor time's remorseless doom,
Shall dim one ray of holy light
That gilds your glorious tomb.

On the left, or north, of the path the hillock is more irregularly dotted with monuments to commissioned officers of the army, many of whom were distinguished in the Mexican or Indian wars previous to that of 1861–65. Beside many of them rest their wives, in accordance with the privilege given by the Government. Here, among many of less note, rest such famous commanders as Belknap, Burns, Gleason, Gregg, Harvey, Hazen, Ingalls, King, Kirk, Lyford, Meyer (whose idea it was that these grounds should be set apart for this purpose), McKibbin, Paul, Plummer, Steadman, Turtellotte, and many others; and the monuments are often exceedingly appropriate. The interest increases as the Mansion is approached. This noble house, whose pillared portico is so well seen from the city, stands upon the brow of a magnificent hill overlooking the valley of the Potomac and the Federal city — a broad and beautiful view. On the brow of this bluff are buried officers of special distinction and popularity, and here may be seen the graves and monuments of some of the Union's latest and most distinguished defenders. Here lie Gen. Philip H. Sheridan, beneath a grand memorial stone; Admiral David D. Porter, Maj.-Gen. George H. Crook, whose monument bears a bronze bas-relief of the surrender of the Apache Geronimo; Maj.-Gen. Abner Doubleday, the historian of Gettysburg; Generals Meigs, Ricketts, Benét and Watkins; Colonel Berdan, of "sharpshooter" fame, and others. In the rear of the mansion is a miniature temple upon whose columns are engraved the names of great American soldiers; and a lovely amphitheater of columns, vine-embowered, where Decoration Day ceremonies and open-air burial services may be conducted. Near it is a great granite mausoleum in which repose the bones of 2,111 unknown soldiers gathered after the war from the battle field of Bull Run, and thence to the Rappahannock. It is surrounded by cannon and bears a memorial inscription. Near by, in a lovely glade, is buried Gen. Henry W. Lawton, killed fighting in the Philippines in the autumn of 1899.

Graves of Officers.

Site and View.

Temple of Fame.

The victims of the destruction of the battleship *Maine*, in Havana, and several hundred soldiers who lost their lives in Cuba and Porto Rico, during the war with Spain, in 1898, are buried together in the southern part of the cemetery, reached by a pleasant road, winding through the peopled woods; and their monument is a battery of great naval guns.

Soldiers and Sailors of the Cuban War.

The Arlington mansion is a fine example of the architecture of its era, and resembles Jefferson's mansion at Monticello. Its upper floor is occupied by the official in charge, but the lower rooms are mainly empty, and visitors are content with a glance at them, preferring the open air and light of the lawns and gardens about the house, and the groves that now cover the adjacent fields. This old home of the Colonial aristocracy is not only closely identified with the annals of early Virginia, but with the political development of the country. It was bought as a tract of 1,160 acres, for £11,000, by John Custis, who, early in the eighteenth century, came from the Eastern shore to live on his new property. His was one of the "first families of Virginia" in every sense of the word, and possessed great wealth; but he had various domestic troubles, one of which was, that his high-spirited son, Daniel Parke Custis, insisted upon neglecting a high-born heiress, prepared by his parents for his future consort, and marrying, instead, pretty Martha Dandridge, the belle of Williamsburg, the Colonial capital. The old gentleman was very angry, until one day, we are told, Martha Dandridge met him at a social gathering, and fairly captivated him. The marriage was made and prospered, and, when old Custis died, his son and his wife came into possession and residence

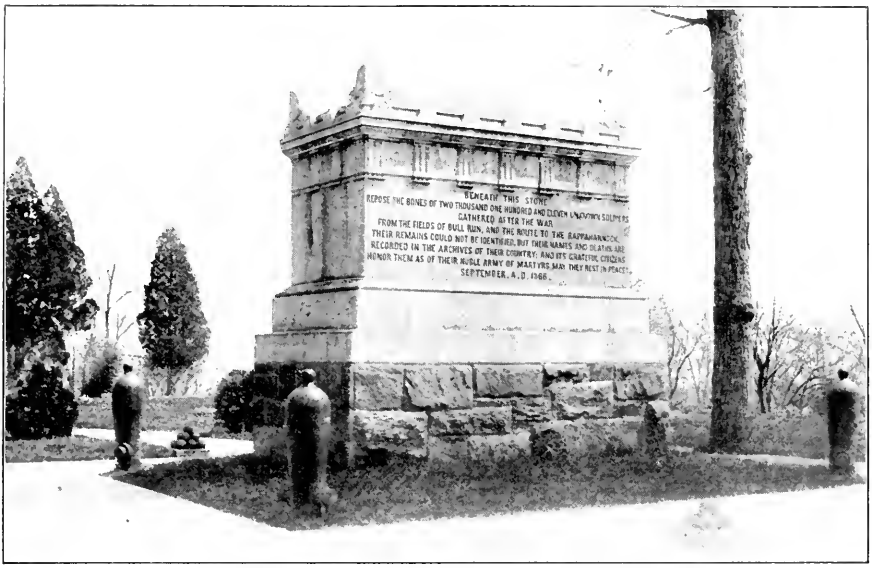
The Mansion.

Custis Family.

VIEW OF WASHINGTON FROM ARLINGTON.

THE TEMPLE OF FAME.

here at Arlington, where Daniel soon died, leaving Martha a young widow with two children, John Parke and Eleanor Custis. His will entailed this estate to his son, and divided his other property, the wife receiving, as her share, lands and securities worth, perhaps, $100,000. In due time this rich and blooming widow re-entered society, where she presently became acquainted with a Colonial colonel, who had recently achieved military fame in Braddock's expedition against Fort Duquesne. He lived with his mother at Mount Vernon, only fifteen miles below, and his name was George Washington. It was not long before he had wooed and won the charming and opulent widow, who laid aside her weeds and went with her two children to live at her husband's home. Together they managed and cared for the Arlington estate, until its young owner should come of age, and both were often there. The daughter died, but the son grew to manhood, received his noble property, married a Calvert, and served upon his stepfather's staff during the latter part of the Revolution. Then he, too, died (1781), and his two infant children were adopted by Washington and deeply loved. They kept their own names, however, and Nelly, who seemed to have inherited the beauty of her grandmother, married Major Lewis, a Virginian. Her brother, George Washington Parke Custis, upon reaching his majority, inherited and took possession of Arlington, at the beginning of the present century; and immediately began the erection of the present mansion, which, therefore, Washington himself never saw, since he died December 13, 1799, while this house was not completed until 1803. A few months afterward, Mr. Custis married Mary Lee Fitzhugh, one of the Randolphs, and four children were born to them, but only one survived, a daughter,



TOMB OF THE UNKNOWN DEAD.

TOMB OF GENERAL PHILIP H. SHERIDAN.

Mary. The Custis family lived at Arlington, improving and beautifying the estate, winning the good opinion of all who knew them, and entertaining handsomely until the death of Mrs. Custis, in 1853, and of her husband, the last male of his family, in 1857. The estate then fell to the daughter, who, meanwhile, had married a young army officer, Robert E. Lee, son of "Lighthorse Harry" Lee, the dashing cavalryman of the Revolution, entwining into the story of the estate another strand of the best fabric of Virginian society. Arlington immediately became the home of this officer, and when the Civil War came, and Colonel Lee went out of the Union with his State, his greatest personal sacrifice, no doubt, was the thought of leaving Arlington. Indeed, so little did he foresee that he was going to be the leader of a four-years' struggle, that he took away none of the furniture, and very few even of the great number of relics of Washington, many of intrinsic as well as historic value, which the house contained. Federal troops at once took possession of the estate, and everything of historical value was seized by the Government, so that most of the collection, with other relics, is now to be seen at the National Museum. Arlington could not be confiscated, because entailed; but the non-payment of taxes made a pretext for its sale, when it was bought in for $23,000, by the United States Government, which established the military cemetery here in 1864. When, several years after the war, G. W. Custis Lee inherited the estate, he successfully disputed, in the Supreme Court, the legality of the tax-sale, but at once transferred his restored rights to the Government for $150,000, which was paid him in 1884.

The Lees.

THE SHERIDAN GATE.—Arlington.

The return from Arlington is easily and pleasantly made by walking down to one of the gates and taking the cars of the Washington, Alexandria & Mount Vernon Railway for Washington, by way of the Long Bridge. Three hours will suffice to make this trip satisfactorily. The grounds remain open until sunset.

A visit to Fort Meyer may well be combined with this excursion.

3. To Fort Myer.

The principal military post near Washington is located on the Custis estate — of nearly two square miles, with a mile frontage on the Potomac, opposite the city. It was occupied by the military forces when Col. Robert E. Lee resigned from the army in 1861. Officers and privates who died of wounds in hospitals near Washington were interred in one section and the remainder was used during the war for fortifications, store houses, and drill grounds for military service, and as a refuge for the slaves of the

South. After peace was established many of the earthworks were razed and now officer's quarters, barracks, drill hall, and hospital, on well paved streets, make a model army post. Recently a section has been allotted to the signal corps — a large balloon house, electric buildings, signal apparatus, and officers' and privates' quarters add greatly to the interest visitors show in military works, and to the importance of this United States reservation. The only rail route to Fort Myer is by trolley car from Aqueduct Bridge, a distance of two miles, and an elevation of two hundred feet being traversed in about five minutes. The track and roadbed of this line are on private right-of-way, and of standard construction throughout. Climbing this terrace of the Potomac Valley are views of the river and its bridges, the Capitol, Washington's Monument, White House, and other Government buildings. Arriving at the Summit Station, on one side is seen the Arlington National Cemetery with its marble columns embowered amid magnificent oak trees. On the other side the Fort Myer buildings are in contrast, a city of military life. Beyond, toward Columbia and Nauck Springs, is the parade ground, a rolling table-land. The railway extends two miles farther, giving visitors to Washington an opportunity of seeing the most prominent and interesting points in the center of Alexandria County. Tickets and all information as to points of interest, and every convenience for travelers are found at the railway stations. At the Rosslyn Station, which is also a post office, there is a good lunch and dining room. Over the bridge runs a transfer coach to the Pennsylvania Avenue cars. Nearly everyone, however, prefers to walk across the bridge and enjoy the views of beautiful Analostan Island — for many years the home of the famous Mason family of Virginia. Large factories are also seen in Rosslyn, and the Alexandria County Court House, on the Falls Church line, near Fort Myer, although a modern building, contains numerous historical records.

Signal Corps Post.

4. To Falls Church, Virginia.

Nestling among the green hills of old Virginia, at an altitude of nearly 400 feet, and distant but six miles from the city of Washington, lies the historic and beautiful town of Falls Church; historic as containing one of the oldest churches of the State, where Washington formerly worshiped, and as the scene of many skirmishes during the prolonged civil strife, and the camping ground of both armies; beautiful both from the hands of nature and of man. Situated in an elevated valley, protected by the surrounding hills from the violent storms which sweep over the prairies and low lands, this romantic spot was selected, directly after the Civil War, as the homes of enterprising Western and New England citizens who were attracted to it by its beauties and many natural advantages. Most of these citizens, being employed in the Government service, have sufficient means to beautify their homes, which they have done by planting shade trees, making beautiful lawns, flower gardens, etc. According to the last census, the nominal inhabitants of the town are 1,007, but the number is nearly doubled during the summer months by the influx of Washington City people, who delight to spend the heated term in a cool and healthy locality, free from malaria and mosquitoes. Its inhabitants are cosmopolitan, being originally from nearly all parts of the country. The little town is incorporated and has a mayor, council, town sergeant, and clerk. It lies partially within the limits of the original District of Columbia (now known as Alexandria County) and partially within Fairfax County. It is easily accessible by two railroads — the W. & O. Branch of the Southern Railway passing through the eastern boundary, and the Washington, Arlington & Falls Church Electric Railway passing from the east to the west end of the village. Cars leave the Aqueduct Bridge on the electric road every hour during the day until three o'clock, and every half hour thereafter, and every half hour on

Sundays and holidays, making the trip to Falls Church in about twenty minutes, the rate for the round trip being twenty-five cents and to West End thirty cents. This road also makes a commutation rate of seven cents per trip. Many of the business men of Washington, realizing the healthfulness and advantages of the Falls Church locality, have settled there, notable among whom is A. M. Lothrop, of the firm of Woodward & Lothrop, who has purchased a large farm which he has improved with every modern

RESIDENCE OF A. M. LOTHROP, FALLS CHURCH, VA.

convenience; Messrs. Rufus and Rezin Darby have also erected large and substantial dwellings near there. The late Gen. H. W. Lawton formerly resided there, owning one of the most beautiful places in the center of the town. Admiral Porter at one time owned a cottage there, and Dr. P. M. Rixey has recently purchased a large stock farm which he is rapidly improving. Several retired army and naval officers have also located there. Falls Church is strictly a temperance town, no license for the sale of liquor having been granted there for many years. Its public schools are of a high order, and it also maintains a high school. Among the public institutions of the town is the Virginia Training School for Feeble-minded Children, and a public library. It has churches of nearly every denomination, the oldest of which is the Episcopal Church, erected in 1747 and still occupied. Telegraph and telephone lines give rapid communication to all parts of the country. A telephone exchange is maintained there centralizing the telephone business of all that section of the country, and from there messages are transmitted over trunk lines to all long-distant points. Falls Church is a desirable place in which to reside, and a delightful place to visit. It is well supplied with physicians, dentists, lawyers, and other professional men; has a good hotel, livery stables, and several large boarding houses, the "Falls Church Inn," and the "Evergreens" being the principal summer resorts. Many historical points of the country are easily accessible from Falls Church. Fairfax Court House, the county seat of Fairfax County, is only eight miles distant. Washington's original will, in his own handwriting, is deposited with the county clerk, who is the official custodian. He also has in his possession many other old and valuable documents. Capt. Jos. E. Willard and many other prominent men

reside there. The battle-fields of Bull Run and Manassas are a short distance west and easily accessible by driving over a beautiful undulating country. Munson's Hill, the place where McClellan reviewed his magnificent army, is a little over a mile south of Falls Church. Camp Alger is located near Falls Church, the site being selected by Secretary Alger on account of its known healthfulness and abundance of pure water. In going to Falls Church over the electric road the county of Alexandria is traversed from east to west, passing the new county court house, recently erected, and passing near the old Caleb Cushing mansion, as well as many other beautiful, well-kept country residences. Alexandria County is rapidly increasing in population. Many wealthy people have recently located there, having homes on the heights overlooking the Potomac. The tourist can not spend a more profitable or pleasant day than to take a trip over the electric line to Falls Church, and from thence to some of the historical points mentioned.

"The Falls" (Episcopal) Church was erected in the year 1747 by the reigning monarch of England, the brick used in the structure being brought from that country. This church was one of the several erected along the Potomac and James rivers about that time, and this being located nearest to the Great Falls of the Potomac, was called "The Falls Church," and from that the town derived its name. Regular services are still maintained and the church is kept as near as possible in its original condition. Many visitors are attracted to it on account of its ancient appearance, and historical connection,

FALLS CHURCH (EPISCOPAL), FALLS CHURCH, VA.

VIRGINIA HOME AND TRAINING SCHOOL FOR THE FEEBLE MINDED, FALLS CHURCH, VA.

Washington having used it as a place of worship prior to the erection of the Pohick Chapel. Another account of Falls Church is as follows:

Falls Church (Episcopal) was erected in 1773, for £600. Christ Church, Alexandria, was built the same year, and of both churches General Washington was a vestryman. The contract for Falls Church was taken by James Wrenn, who was to be paid either in currency or its equivalent—32,000 pounds of tobacco. It was furnished after the old style, with box pews, a high, wine-glass pulpit, and tablets on either side the chancel with the decalogue and the Lord's prayer in large letters. The floor was laid with tiles, undoubtedly imported. The church fell into disuse before the close of the last century, and was in an abandoned state for a number of years, the roof having fallen in and cattle finding shelter within its walls. Afterward it was repaired by Mr. Henry Fairfax, a grandson of the Rev. Bryan Fairfax, at his own expense and thoroughly restored. It was long in charge of the Rev. R. Templeman Brown as rector, and was in a flourishing condition at the breaking out of the war, when it was taken possession of by the United States troops, first as a hospital and subsequently as a stable, the pews, pulpit, tablets, floor, and even a part of the walls being destroyed. After the war it was repaired, cheaply, and has been used since as a place of worship, though in a languishing state.

Its communion service, the gift of friends, is of solid silver, mostly from plate and from the sale of watches, jewelry, etc., given for the purpose.

Its churchyard has numerous graves, and some ancient tombstones are still to be seen. The present sexton, Mr. John Lynch, has, in the thirty-four years he has held that position, buried there 262 persons, mostly people of the neighborhood.

The Virginia Home and Training School for the Feeble-minded was established in 1893, and is the only private institution of the kind in the South. It receives, at reasonable rates, all classes of the feeble-minded, and its equipment and accommodations are of the best. The house is large and comfortable with all modern conveniences. The

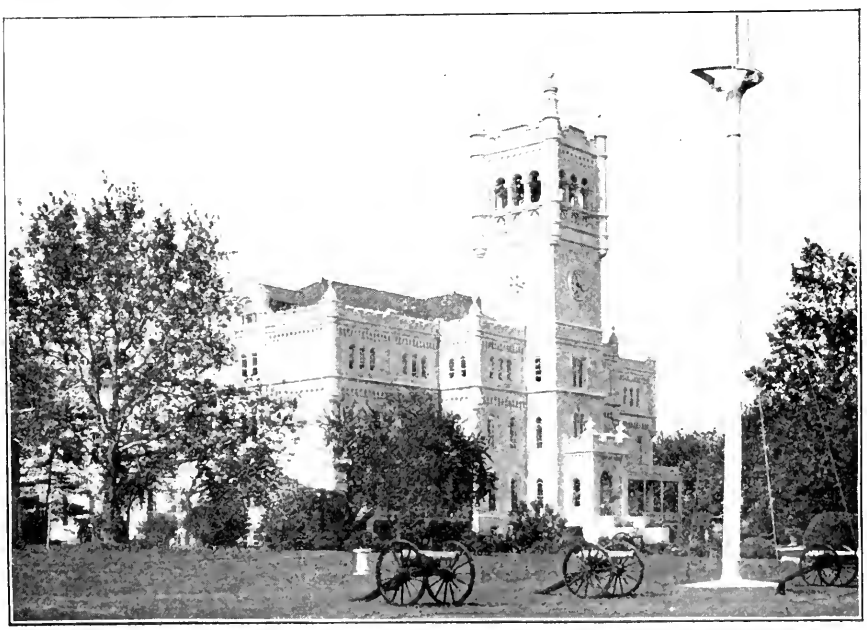
grounds are beautiful and extensive, affording ample room for exercise and games. For full particulars address, Miss M. Gundry, Falls Church, Va.

5. To the Soldiers' Home, Rock Creek Church, Fort Stevens, Battle and National Cemeteries, the Catholic University, and Brookland.

The Soldiers' Home stands in the midst of a noble park, with a wide outlook from high grounds directly north of the Capitol, from which it is distant four miles in a straight line. It is a favorite terminus for driving and bicycling, beautiful roads leading thither from the head of Connecticut Avenue or Fourteenth Street, and less desirable ones returning through the northeastern quarter of the city. Two lines of street cars approach the Soldiers' Home, giving the tourist an alternate route going and coming; and he should devote the better part of a day to this excursion. The direct route out is by the cars north on Seventh Street, connecting with the Brightwood line from the boundary to the Eagle or western gate of the Soldiers' Home grounds. A short distance beyond the boundary, at the right of the road, are seen the tall brick buildings of Howard University—a collegiate institution founded soon after the war, as an outgrowth of the Freedmen's Bureau, for the education of colored youths of both sexes. Its first president was Maj.-Gen. O. O. Howard (who had resigned from the army temporarily to undertake this work), and it has maintained itself as a flourishing institution, having some three hundred students annually.

Route.

Howard University.



THE SOLDIERS' HOME.

The new Distributing Reservoir, to which the famous and incomplete "Lydecker Tunnel" was intended to carry water from the Potomac conduit, occupies the high ground north of the university.

The ride out to the end of this road, at the District limits, is a very pleasant one all the way; and if one is fond of walking, he can do well by going on through the suburban villages of Potworth and Brightwood to Silver Springs and Takoma—the latter a station on the Baltimore & Ohio Railroad almost at the extreme northern corner of the District. It is then a very pleasant walk back to the Soldiers' Home, along the Blair and Rock Creek Church roads, near the railroad, which are bordered by luxuriant hedges of osage orange. This is a fair country road for bicycles. Extensions of electric lines are progressing, one line now reaching to Forest Glen, Maryland. **Country Roads.**

Near Brightwood, in plain view off at the left as you go out upon the cars, are the crumbling parapets of Fort Stevens, which was one of the agencies in protecting the city against Confederate attack in 1864, when fighting occurred all through these woods and fields.

Early's Raid, in July, 1864, was the only serious war scare Washington had, but it was enough. Panic-stricken people from the Maryland villages came flocking in along this road, bringing such of their household goods as they could carry. For two or three days the city was cut off from communication with the outside world, except by way of the Potomac River. The district militia was reinforced by every able-bodied man who could be swept up. Department clerks were mustered into companies and sent to the trenches, with any odds and ends of fighting material that could be gathered. There was an immense commotion, but the capital was never so demoralized as was alleged of it at the time. Within forty-eight hours, from one source and another, 60,000 men had been gathered. Meanwhile the stubborn resistance made some miles up the river, by Gen. Lew Wallace, whose wide reputation as the author of "Ben Hur," "The Fair God," etc., was still to come, who delayed the invading host against frightful odds until the fortifications were well manned, had saved the city from being sacked and the President from capture. It is not too much to say that Wallace's prompt and courageous action did this thing. Wallace was forced back, of course, but when Early got him out of the way and reached the defenses north of the city, he found the old Sixth Corps there, and, contenting himself with a brisk skirmish in the fields in front of Fort Stevens, he fled, carrying away the plunder of hundreds of desolated Maryland farmhouses. The President was not only intensely anxious but eagerly interested. Noah Brooks, in his "Washington in Lincoln's Time," says of him: "He went out to Fort Stevens during the skirmish . . . on July 12, and repeatedly exposed himself in the coolest manner to the fire of the rebel sharpshooters. He had once said to me that he lacked physical courage, although he had a fair share of the moral quality of that virtue; but his calm unconsciousness of danger, while the bullets were flying thick and fast about him, was ample proof that he would not have dropped his musket and run, as he believed he certainly would, at the first sign of physical danger." **Early's Raid.**

Those killed in this affair were buried in the little cemetery by the Methodist Church, now called Battle Cemetery. **Battle Cemetery.**

The Soldiers' Home is the forerunner and type of those which were erected in various parts of the country after the Civil War, but it is not in the same class. It is an institution established in 1851 by the efforts of Gen. Winfield Scott, and out of certain funds received from Mexico, as a retreat for veterans of the Mexican War, and for men of the regular army who have been disabled or who, by twenty years of

honorable service and a payment of 12 cents a month, have acquired the right of residence there the remainder of their lives. This gives the veterans a pleasing sense of self-support, in addition to which many are able to earn money by working about the buildings and grounds and in various ways. There are ordinarily about five hundred men there, who live under a mild form of military discipline and routine, wear the uniform of the army, and are governed by veteran officers. The affairs of the Home, which has now a fund of over $1,000,000 and a considerable independent income, are administered by a board composed of the general of the army and his principal assistants at the War Department.

History of Soldiers' Home.

"The main building is of white marble, three stories in height, and is fashioned after the Norman order of architecture. On the grounds are several elegant marble cottages occupied by the officials, a pretty church of Seneca stone, a capacious hospital building with wide piazzas, from which charming views of Washington and the Potomac can be had, a fine library building, well stocked with books and periodicals, and numerous other structures. On the brow of one of the hills stands a bronze statue of General Scott, by Launt Thompson, erected by the Home in 1874, at a cost of $18,000. The entire estate is inclosed by a stone wall, surmounted by a small iron fence of handsome design. Fifty acres are under cultivation, and fine crops of fruits and vegetables are raised.

"Near the main building is a large cottage often used by the Presidents of the United States as a summer residence. It is surrounded by noble trees, and has a very attractive appearance. Pierce was the first President to pass the summer here, and Buchanan, Lincoln, Johnson, Hayes, and Arthur have preferred its quiet comfort to the statelier life in the White House."

STATUE OF GENERAL WINFIELD SCOTT.
Soldiers' Home. By Launt Thompson.

In the rear of the Home, on the wooded slope beyond Harewood Road, lies one of the national military cemeteries, entered by an arch upon whose pillars are inscribed the names of great Union commanders in the Civil War. Here rest the remains of about 5,500 Federal and 271 Confederate soldiers, less than 300 of whom are unknown. The grounds contain a pretty stone chapel, in which lies the body of Gen. John A. Logan.

Cemetery.

Rock Creek Church and its beautiful cemetery, northeast of the Soldiers' Home, and separated from it by the fine Rock Creek Church Road, are worth examination.

"MEMORY." — By Partridge. Rock Creek Cemetery.

This is the oldest house of worship in the District of Columbia, or near it, and was erected in 1719, by the planters of the neighborhood, of bricks imported from England as ballast in empty tobacco ships. It was remodeled, however, in 1868, and now appears as a small steepleless structure nearly hidden among great trees and surrounded by ancient graves and vaults, whose tablets bear the names of the foremost of the old Maryland families and early Washingtonians. The oldest graves are nearest the church; and one headstone is pitted with marks of minie balls, showing that some soldiers have used it as a convenient target. The cemetery is still used, and contains two splendid bronze mortuary statues, one of which, by St. Gaudens, at the grave of Mrs. Adams, is that mysterious veiled sitting figure entitled, "Peace of God," which is famous throughout the art world. The monument above the grave of Peter Force is also of much interest. In Mrs. Lockwood's "Historic Homes" will be found a long incidental account of the history of this sacred spot and the relics still used in the service of the old church.

Memorial Statues.

A delightful homeward way is to walk across, a mile or so, through the paths of the Soldiers' Home park to the terminus of the Eckington electric railroad; but many will be interested, instead, to go around the Military Cemetery, and up the hill to the right, where, in the woods, may still be seen the star-shaped embankments of Fort Totten, with numerous rifle-pits and outworks. This is one of the best preserved and most accessible of the old forts, and its parapets command a wide and beautiful landscape. From Fort Totten the Harewood Road may easily be reached and followed southward along the eastern side of the park until it emerges upon the campus of the Catholic University.

This is the national institution of higher learning established by all the Catholic bishops of the United States in the Third Plenary Council of Baltimore, and is regarded by Pope Leo XIII as one of the chief honors of his pontificate.

"GRIEF." — By Augustus St. Gaudens. Rock Creek Cemetery.

Catholic University.

The grounds comprise seventy acres, and the visitor is at once struck by the stately appearance of the structures already erected. Divinity Hall was erected in 1889. It is a solid stone structure of 266 feet front and five stories in height; the lower floor is given up to classrooms, museums, and the library; the upper floors are occupied with the lodgings of the professors and students of the department of divinity; the top story is a well-equipped gymnasium. The Divinity Chapel is admired by all visitors. The building to the right is known as the McMahon Hall of Philosophy, and was dedicated in 1895. It is built of granite throughout, is 250 feet front, and five stories high. It consists entirely of lecture-rooms, classrooms, laboratories, and museums. It accommodates two great schools or faculties, each comprising several departments of study. The School of Philosophy comprises departments of philosophy proper, letters, mathematics, physics, chemistry, biology, and has attached to it a department of technology giving full instruction in civil, mechanical, and electrical engineering. The School of the Social Sciences comprises departments of ethics and sociology, economics, political science, and law. The former faculty leads up to the degree of Ph. D., the latter to all degrees in law. Immediately adjoining the university are three affiliated colleges, called St. Thomas' College, the Marist College, and the Holy Cross College. Each of these contains from fifteen to twenty students of philosophy and theology, and their professors. They attend courses in the university. The divinity courses are attended only by ecclesiastics of the Catholic Church. To the legal, philosophical, and scientific courses lay students are admitted, without regard to their religious creed.

JOHN HOWARD PAYNE MONUMENT.
Oak Hill Cemetery.

The old country village and present suburb of Brookland lies just beyond, and farther on are Hyattsville and other suburban residence centers, reached by the Eckington line of electric railway, which extends northeast as far as Berwyn, Maryland. The time of returning from the University and Soldiers' Home Station by this line is about twenty-five minutes. Just south of the station, west of the suburban district of Edgewood, through which the line passes, are the Glenwood, Prospect Hill, and St. Mary's (Roman Catholic) cemeteries, which contain the graves of many famous persons and some tall monuments. Nearer the city line is the fine suburb, Eckington, in the midst of which, upon a beautifully wooded hill, is the Colonial building of the Eckington Hotel, open in summer. This line enters the city along New York Avenue, and terminates at the Treasury.

Suburban Towns.

6. To the "Zoo," Rock Creek National Park, and Chevy Chase.

This is an excursion into the northern and most beautiful corner of the District, reached by taking the cars out Fourteenth Street to the boundary, and then (by transfer) the Chevy Chase line. The latter extends from Sixth Street (connecting with the Seventh Street line) along U Street West, through Hancock Circle (where New Hampshire Avenue crosses Sixteenth Street), and thence turns up the hill at Eighteenth Street, and goes across Rock Creek, and out into the country, along Connecticut Avenue Extended, passing on its way half way around the Zoölogical Park. **Routes.**

A zoölogical garden is among the most recent additions to the sights of the capital. It is open all day, including Sunday, and no admittance fee is charged.

Previous to its organization and the purchase of this site of about 167 acres, in 1890, the National Museum had accumulated by gift many live animals, but had no means of caring for them; these at once became the nucleus of the new collection, which was placed under the general charge of the Smithsonian Institution, with Frank Baker, M.D., as superintendent. Two definite objects have been in view here. The original idea was not a park for public exhibition purposes — a popular "Zoo" — but a reservation in which there might be bred and maintained representatives of many American animals threatened with extinction. Congress, however, enlarged and modified this notion by adding the exhibition features, making the place a pleasure-ground as well as an experiment station, and consequently imposing upon the District of Columbia one-half the cost of its purchase and maintenance. Nevertheless, the managers do all they can to carry out the original, more scientific intention. **Zoölogical Park.**

A walk of five minutes from the cars at the gate brings the visitor to the principal Animal House, which is a commodious stone building, well lighted and well ventilated, and having on its southern side an annex of very fine outdoor cages, where the great carnivora and other beasts dwell in warm weather. The collection is not very large, as the funds do not at present allow of the purchase of animals, which must be obtained by gift or exchange. Captures in the Yellowstone National Park are permitted for the benefit of this garden, and have supplied many specimens.

The hardier animals (except a few antelopes and kangaroos, which have a stable) are quartered out of doors all the year round in wire enclosures scattered about the grounds. These are all healthy and happy to a gratifying degree, and as a result they produce young freely. The herds of bison, elk, and deer were recruited mainly from the Yellowstone Park. The former occupy adjacent paddocks upon the rising ground north of the animal house, and the latter enjoy extensive pastures and a picturesque thatched stable somewhat to the east, on a hillside sloping down to Rock Creek. In another quarter are to be seen the cages of the wolves, foxes, and dogs. The beavers, however, probably constitute the most singular and interesting of all the features of the garden at present. They consist of a colony in the wooded ravine of a little branch of Rock Creek, where they cut down trees, burrow in the banks of the stream, and construct dams and houses, precisely as in a state of nature. The Bear Dens are the best of their kind in the country, being rude caves blasted out of the cliff left by an abandoned quarry, which form natural retreats for their big tenants. **Animals.**

An alternative way out of the garden is to climb the rustic stairway near the Bear Dens, and walk a few rods to the street-car station at the Rock Creek bridge.

Chevy Chase is a charming suburb, just beyond the District line, at the extremity of Connecticut Avenue Extended, which is cut straight across the broken and

picturesque region west of Rock Creek. The forested gorge of this romantic stream, east of the avenue, and embracing most of the region between it and

Chevy Chase. the proposed extension of Sixteenth Street, or "Executive Avenue," has been acquired and reserved by the Government as a public park; but as yet no improvements have been attempted, and it remains a wild rambling-ground full of grand possibilities for the landscape artist.

Chevy Chase consists of a group of handsome country villas, among which an old mansion has been converted into a "country-club," with tennis courts, golf links, etc., attached, and here the young people of the fashionable set meet for outdoor amusements, in which fox-hunting with hounds, after the British fashion, is prominent. A large hotel was started here, but the building is now occupied as a school. An additional fare is charged for travel beyond the circle at the District line, and there is little to attract the traveler farther northward. Instead of turning back, however, it is a good plan to walk southwestward eight or ten minutes, passing old Fort Reno, and striking the Tenallytown electric road at the Glen Echo Junction, where he can return direct to Georgetown, or can go on to Glen Echo, and then up to Cabin John Bridge or Great Falls, or out to Rockville, or back to Georgetown by the electric line along the bank of the Potomac.

7. Georgetown and Its Vicinity.

Georgetown, now West Washington, was a flourishing village and seaport (the river channel having been deeper previous to the construction of bridges) before there was a thought of placing the capital here; and in its hospitable houses the

History. early officials found pleasanter homes than the embryo Federal city then afforded. Its narrow, well-shaded, hilly streets are yet quaint with reminders of those days, and it has residents who still consider their circle of families the only persons "true blue." Georgetown is still a port of entry, but its business does little more than pay the expenses of the office.

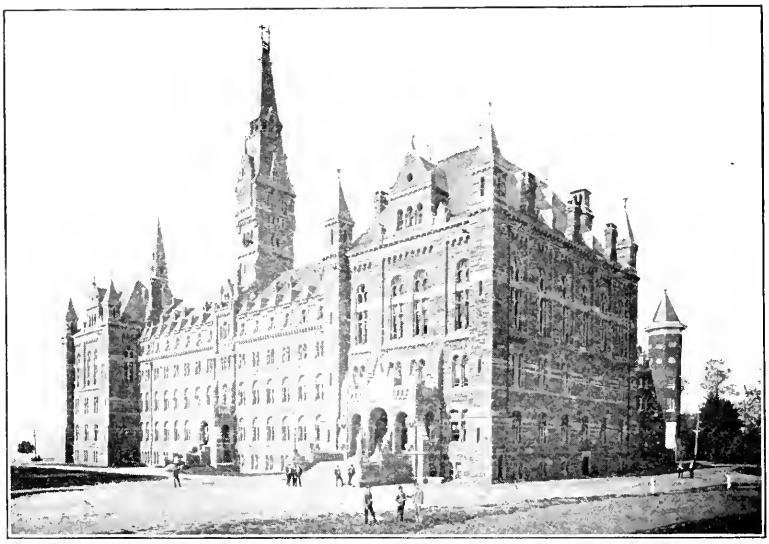
Before the era of railroads Georgetown had distinct importance, due to the fact that it was the tidewater terminus of the Chesapeake & Ohio Canal, which was finished up the river as far as the Great Falls in 1784, and in 1828 was carried through to Cumberland, Maryland, at a cost of $13,000,000. It never realized the vast expectations of its promoters, but was of great service to Georgetown, and is still used for the transport of coal, grain, and other slow freights.

Pennsylvania Avenue forms the highway toward Georgetown, but stops at Rock Creek. The cars turn off to K Street, cross the deep ravine over a bridge borne upon the arched water-mains, and then run east to the end of the street at

Union Station. the Aqueduct Bridge. Here a three-story union railway station has been built; into its lowest level come the cars of the Pennsylvania Avenue line, and the top story forms the terminus of the electric railway to the Great Falls. Stairways and elevators connect the three floors, and reach to Prospect Avenue above.

Georgetown does not contain much to attract the hasty sight-seer, though much for the meditative historian. A large sign, painted upon a brick house near the Aqueduct Bridge, informs him that that is the Key Mansion—

Key House. the home for several years of Francis Scott Key, the author of "The Star-Spangled Banner," who resided here after the War of 1812, became district-attorney, and died in 1843. Similar personal memoranda belong to several other old houses here. On Analostan, for example—the low, forested island below the farther end of Aqueduct Bridge—lived the aristocratic Masons during the early years of the Republic, cultivating a model farm and enter-



GEORGETOWN UNIVERSITY, WASHINGTON, D. C.

taining royally. One of the latest of them was John M. Mason, author of the Fugitive Slave Law, and an associate of Mr. Slidell in the Confederate mission to England, which was interrupted by Wilkes in the Trent affair. The most prominent institution in this locality, however, is Georgetown College. This is the School of Arts and Sciences of Georgetown University, which is under the direction of the Fathers of the Society of Jesus. This school, consisting of three departments — postgraduate, collegiate, and preparatory — is the oldest Catholic institution of higher learning in the United States, having been founded in 1789. The college was chartered as a university by act of Congress in 1815, and in 1833 was empowered by the Holy See to grant degrees in philosophy and theology. The present main building, begun in 1878, is an excellent specimen of Rhenish-Romanesque architecture, and its grounds cover seventy-eight acres, including the beautiful woodland "walks" and a magnificent campus. The Riggs Library, of over 70,000 volumes, contains rare and curious works. The Coleman Museum has many fine exhibits, among them interesting Colonial relics and valuable collections of coins and medals. Not far from the college, on a prominent hill, is the Astronomical Observatory, where many original investigations are made as well as class instruction given. Thirty-nine members of the faculty and 300 students comprise the present census of this school.

Georgetown College.

The School of Law, situated in the vicinity of the District courts, is one of the best in America, numbering on its staff several leading jurists; the faculty now numbers fifteen, the students over 300. The School of Medicine is fully equipped for thorough medical training under distinguished specialists; the faculty numbers forty-nine, the students, 125. The total number of students in the university is about 750.

Oak Hill Cemetery, on the southern bank of Rock Creek near P Street, is a beautiful burying ground rising in terraces and containing the graves of many distinguished men and women. It is reached by the line of the Metropolitan street cars, more commonly called the F Street line; leaving the cars at Thirtieth Street, a walk of two squares north will bring the visitor to the entrance.

Oak Hill.

"Near the gateway is the chapel built in the style of architecture of Henry VIII.

This is matted by ivy brought from 'Melrose Abbey.' In front of the chapel is the monument of John Howard Payne, the author of 'Home, Sweet Home,' who had been buried in 1852 in the cemetery near Tunis, Africa, and there remained until, at the expense of Mr. Corcoran, his bones were brought to this spot, and in '83 were re-interred with appropriate ceremonies. The statue of William Pinkney is near here also (he was the Protestant Episcopal Bishop of Maryland, and nephew of William Pinkney, the great Maryland lawyer). It represents that prelate in full canonical robes, and was dedicated to his memory by Mr. Corcoran, who was the friend of his youth, the comfort of his declining years. The mausoleum of Mr. Corcoran for his family is a beautiful specimen of mortuary architecture; this is in the northwestern section of the cemetery, while in the southeastern is the mausoleum of the Van Ness family, whose leader married the heiress, Marcia, daughter of David Burns, one of the original proprietors of the site of Washington City. This tomb is a model of the Temple of the Vesta at Rome. The cemetery comprises twenty-five acres, incorporated in 1849, one-half of which, and an endowment of $90,000, were the donation of Mr. William W. Corcoran. Here were buried Chief Justice Chase, Secretary of War Stanton, the great Professor Joseph Henry, and many others illustrious in American annals." Extremely pleasant rambles may be taken to the north and east of this cemetery, and it is not far across the hills to the Naval Observatory. This is the astronomical station of the Government under control of the navy and presided over by an officer of high rank, whose first object is the gathering and collection of information of use to mariners, such as precision of knowledge of latitude and longitude, variation of the compass, accuracy of chronometers and other instruments used in the navigation of ships of war, and similar information more or less allied to astronomy. Purely scientific astronomical work is also carried on, and the equipment of telescopes and other instruments is complete, enabling the staff of learned men — naval and civilian — attached to the institution to accomplish notable results in the advancement of that department of knowledge. The special inquirer will be welcomed by the officers at all suitable hours, and on Thursday nights cards of invitation admit visitors generally to look through the great telescope.

U. S. Observatory.

This observatory dates from 1892, when it was moved from the wooded elevation, called Braddock's Hill, at the Potomac end of New York Avenue, which it had occupied for nearly a century. That ground was a reservation originally set apart at the instance of Washington, who wished to see planted there the foundations of the National University — the dream of his last years. It is called University Square to this day.

8. Georgetown to Tennallytown and Glen Echo.

From Georgetown an electric road runs north out High Street and the Tennallytown Road to the District line, where it branches into two lines. Leaving the city quickly it makes its way through a pretty suburban district, out into a region of irregular hills and dales, where, about one mile from the starting point, the new United States Naval Observatory is seen about a quarter of a mile to the right. Just beyond its entrance is an industrial school. The general district at the left is Wesley Heights, ninety acres of which, and the name, are the property of a Methodist association, which proposes to establish there a highly equipped university, to be called the American, modeled upon the plan of German universities, and open to both sexes. The site of the buildings will be west of Massachusetts Avenue, where it intersects Forty-fourth Street, forming University Circle. Work is beginning on the buildings, and the endowment is growing. The district west of the road is Woodley Heights, Woodley adjoining it

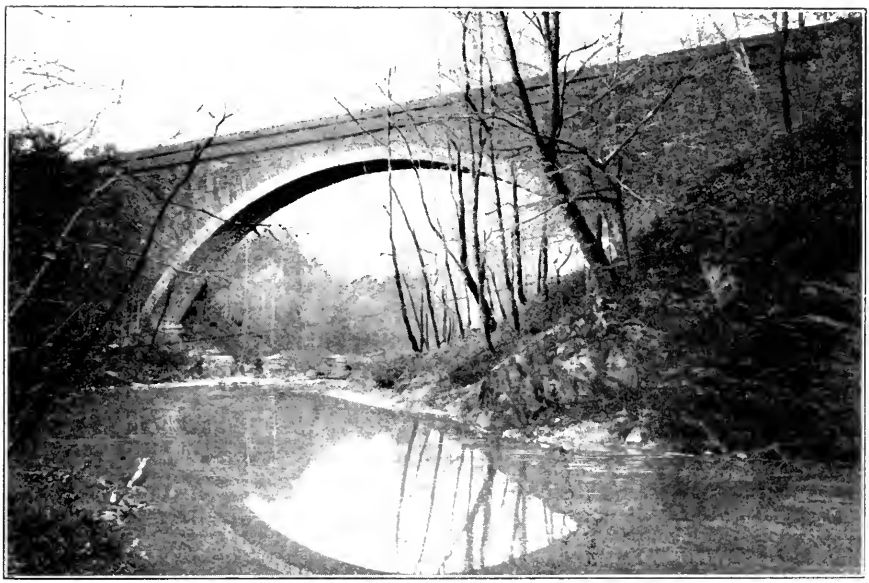
Woodley Heights.

further east along the valley of Rock Creek. Tunlaw Heights is another local "subdivision" here; and somewhat farther on is Oak View, where there is a lofty observatory, open to anyone who cares to climb it and obtain the wider outlook, embracing a large part of the city. A few years ago there was a great "boom" in suburban villa sites near here, and many noted persons built the fine houses which are scattered over the ridges in all directions. Among them was President Cleveland, whose house, "Red Top" (from the color of the roof), **"Red Top."** is passed by the cars just beyond Oak View. It was afterward sold by the President to great advantage, and during his second term he occupied another summer home not far to the eastward of this site. The cross-road here runs straight to the Zoölogical Park, a trifle over a mile eastward. Woodley Inn is a summer hotel on the left of the road, which keeps northward along a ridge with wide views, for a mile and a quarter farther to Tennallytown, lately become a **Tennallytown.** suburb of considerable population, largely increased by families from the city in summer. A road to the left (west) from here gives a very picturesque walk of a mile and a half over to the Receiving Reservoir, and a mile farther will take you to Little Falls, or the Chain Bridge. Up at the right, at the highest point of land in the district (400 feet), the new reservoir is seen, occupying the site of Fort Reno, one of the most important of the circle of forts about the capital during the Civil War. A wooded knoll, some distance to the left, shows the crumbling earthworks of a lesser redoubt near the river road, which branches off northwest from the village. Three-quarters of a mile beyond Tenallytown the limit of the District of Columbia is reached, and the Junction of the line to Glen Echo. The main line runs north to Rockville, Maryland.

The Glen Echo line runs a car every half-hour (fare 5 cents) along a winding road through the woods to the Conduit Road and bank of the Potomac, at the Glen Echo grounds.

9. Georgetown to Glen Echo, Cabin John, and Great Falls.

The Georgetown and Great Falls Railroad Company operates an electric line to the Great Falls of the Potomac, which affords one of the most delightful excursions out of Washington. Its large cars leave the Union Station, in Georgetown, and take a high course overlooking the river valley, which becomes much narrower and more gorge-like above the city, with the Virginia banks very steep, rocky, and broken by quarries. The rails are laid through the woods, and gradually descend to the bank of the canal which skirts the foot of the bluff. About three miles above Georgetown is the Chain Bridge, so called because the **Chain Bridge.** earliest bridge here, where the river for some two miles is confined within a narrow, swift, and deep channel on the Virginia side, was made of suspended chains. The lofty bank is broken here by the ravine of Pimmit Run, making a convenient place for several roads to meet and cross the river. The bluffs above it were crowned with strong forts, for this was one of the principal approaches to Washington. A mile and a half above the Chain Bridge, having run through the picturesque woods behind High, or Sycamore, Island, owned by a sportsmen's club, you emerge to find the river a third of a mile wide again, and dashing over black rocks and ledges in the series of rapids called the Little Falls of the Potomac. The wild beauty of the locality makes it **Little Falls.** a favorite one for picnicking parties, and bass fishing is always excellent. The Maryland bank becomes higher and more rugged above Little Falls, and takes the name of Glen Echo Heights. (Also reached by cars from Georgetown via Glen Echo Junction.)



THE CABIN JOHN BRIDGE. — Length of Span, 220 Feet; Height, 57 Feet.

Glen Echo is a place where it was proposed to combine educational privileges with recreation, and form a suburban residence colony and day resort of high character. Extensive buildings of stone and wood, including a very spacious amphitheater, were erected in the grove upon the steep bank and commanded a most attractive river view; in them courses of valuable lectures, Sunday services, and concerts of a high order were given, and many means of rational enjoyment were provided, but the project failed.

Glen Echo.

The river has pretty banks to Cabin John Run, where the fine arch of the celebrated bridge gleams through the trees. The remainder of the run (five miles) is through a wild, wooded region at the edge of the canal and river, which is again narrow, deep, and broken by islands flooded at high water, with high, ravine-cut banks. This is a favorite place with Washingtonians for fishing with rod and fly, from the banks; Daniel Webster often came here for this purpose.

Cabin John Bridge.

The Great Falls of the Potomac are a series of bold cascades forming a drop of eighty feet within a few hundred yards of distance, very pretty but hardly deserving the panegyrics bestowed by some early writers. The place will always be exceedingly attractive, however, especially to artists and anglers. The appearance of the falls has been considerably modified, and probably enhanced, by the structures of the City Water-works, for this is the source of Washington's public water supply. The water is conveyed to the city through a brick conduit, which runs along the top of the Maryland bank, and is overlaid by the macadamized driveway called the Conduit Road. This work of engineering meets its first serious difficulty at Cabin John Run, where a stone arch leaps across the ravine in a single span — unequaled elsewhere — of 220 feet.

Great Falls.

10. To Bladensburg and Kendall Green.

Bladensburg is a quiet Maryland village, some seven miles northeast, on the Baltimore & Ohio Railroad. It is a port on the Anacostia, to which large boats formerly ascended with goods and went back laden with farm produce. Through it ran the stage road from the north; and here, August 24, 1814, the feeble American army met the British, under Ross and Cockburn, who had marched over from their landing-place on the Patuxent River, intent upon the capture of the Yankee capital. The Americans, partly by blundering and partly by panic (except some sailors under Commodore Barney), ran away after the first attack, and left the way open for the redcoats to take and burn the town as they pleased; but they inflicted a remarkably heavy loss upon the invaders. **Bladensburg.**

"It is a favorite drive with Washingtonians to-day," remarks Mr. Todd, in his Story of Washington, "over the smooth Bladensburg pike to the quaint old village. Dipping into the ravine where Barney made his stand, you have on the right the famous dueling ground, enriched with some of the noblest blood of the Union. A mile farther on, you come out upon the banks of the Eastern Branch, here an inconsiderable mill stream, easily forded, though spanned by a bridge some thirty yards in length. On the opposite shore gleam through the trees the houses of Bladensburg, very little changed since the battle-day. Some seventy yards before reaching the bridge, the Washington pike is joined by the old Georgetown post-road, which comes down from the north to meet it at an angle of forty-five degrees. The gradually rising triangular field between these two roads, its heights now crowned by a clubhouse of modern design, was the battle ground." **Battle Field.**

A string of pleasant suburban villages nearly join one another along the railway and turnpike — Highland, Wiley Heights, Rives, Woodbridge, Langdon, Avalon Heights, and Winthrop Heights or Montello. The last is well inside the district and brings us back to Mount Olivet Cemetery burial ground, lying between the turnpike and the railway near the city boundary, which has the sad distinction of containing the bodies of Mrs. Surratt, one of the conspirators in the assassination of Lincoln, and of Wirz, the cruel keeper of Andersonville prison. Electric roads now reach all these suburbs. **Mount Olivet.**

The National Fair Grounds, opposite Mount Olivet and west of the railroad, contain the Ivy City race track. The suburban "addition," Montello, is north of the fair-grounds, and south of them is Ivy City, with Trinidad east of the railroad. The southern part of Ivy City is occupied by the extensive grounds of the Columbia Institution for the Deaf and Dumb, popularly known as Kendall Green.

This institution, which is reached by cars on H Street to Seventh Street, N. E., was incorporated in 1857, and is for the free education of deaf-mute children of sailors and soldiers of the United States, as also of the children of the District so afflicted. It was indebted in its early years to the benefactions of the Hon. Amos Kendall, who gave land, money, and buildings toward its establishment. All students have opportunity to learn to speak, the system of instruction including both manual and oral methods. Poor students are received on very liberal terms. Visitors are admitted on Thursdays between the hours of 9 and 3. **Kendall Green.**

11. To Benning and Chesapeake Beach.

Benning and Deanewood are suburban villages east of the Anacostia River, and reached by the Columbia line of electric cars, out G Street and Benning Road, N. E. At Benning is the principal race track of the District, where spring and fall races are run that attract everybody interested in such things. Benning is also a connecting point of the Chesapeake Beach Railway, a line of steam railroad some thirty miles in length, which connects the capital with a shore resort upon Chesapeake Bay called Chesapeake Beach. These trains run into the city station of the Baltimore & Ohio Railroad by way of Hyattsville. At the beach are hotels, amusement places, bathing facilities, and much that is naturally as well as artificially attractive. **Benning Races.** **Chesapeake Beach.**

DICTIONARY

FOR

VISITORS TO THE NATIONAL CAPITAL.

NAME	LOCATION	HOURS	INTERESTING FEATURES
Agriculture—Department of	Mall, bet. 12th & 14th streets.	9 a.m. to 4 p.m.	Museum; palm house; experimental greenhouses and ornamental gardens.
	Reached by Belt Line cars; or by walking from Pennsylvania Avenue and 13th Street.		
Alexandria	Six miles south of the Treasury.		Marshall House; Christ Church; Alexandria Lodge Room; Braddock Headquarters and Camping Grounds, and other historic scenes and monuments.
	Reached by hourly trains on the Washington, Alexandria and Mt. Vernon (Electric) Railway; by the steamer "Charles Macalester," or a ferry-boat, from the Seventh street wharf; or by steam trains of the Southern Railway.		
American Republics—Bureau of	2 Jackson place.	9 a.m. to 2 p.m.	Offices.
Aqueduct Bridge	Crosses the Potomac at Georgetown.		
Arlington—National Cemetery	Heights, west of Potomac.	Sunrise to sunset, including Sundays and holidays.	Lee Mansion; graves of over 16,000 soldiers and sailors; elaborate monuments; trophies of Cuban war.
	Reached by way of Georgetown, Aqueduct Bridge and electric cars to Fort Meyer and the Northern Gate; or by electric cars from Pennsylvania avenue and 13½ street, via Long Bridge. Public carriages make frequent trips through the cemetery, fare 25 cents.		
Army Medical Museum	S. E. corner Smithsonian Grounds, 7th and B streets, S.W.	9 a.m. to 4 p.m.	Pathological and surgical museum and library.
	Reached by Seventh street cars.		
Arsenal—Washington Barracks	Foot of 4½ street, S. W.	All day.	Artillery drills; river view.
Botanical Garden	Pennsylvania ave., 1st to 3d streets.	8 a.m. to 5 p.m.	Greenhouses; Bartholdi fountain.
	Reached by all Pennsylvania avenue cars.		
Cabin John Bridge	5½ miles up the Potomac,		Picturesque out-door resort.
	Reached by Metropolitan electric cars from Prospect avenue and 36th street, Georgetown.		
Capitol	Capitol Hill.	9 a.m. to 4.30 p.m. or until Congress adjourns.	Rotunda; Senate; House of Representatives; Supreme Court; paintings, statuary and bronzes.
	Reached on the south and west sides by the Pennsylvania avenue cars, and on the north and east sides by the Metropolitan F street lines. A flag flies over each house while it is in session, and sessions at night are indicated by lights upon the dome.		
Catholic University	Eckington	All day.	Buildings and library.
	Reached by Eckington line of electric cars.		

NAME	LOCATION	HOURS	INTERESTING FEATURES
Census Building	B street, 1st to 2d.	No admission.	Offices.
Centre Market	Pennsylvania avenue and 7th street	All day.	Flower stalls; country wagons, etc.
Christ Church	G street, between 6th and 7th, S. E.	Sundays.	Oldest church in the city; Congressional cemetery.
	Reached by Pennsylvania avenue cars to Navy Yard.		
City Hall	Judiciary square.	9 a.m. to 5 p.m.	District offices.
Civil Service Commission	Eighth and E streets.	9 a.m. to 2 p.m.	Offices
Coast and Geodetic Survey	New Jersey avenue and B street, S. W.	9 a.m. to 2 p.m.	Offices.
Columbian University	H and 15 streets.		
Congressional Burying Ground	G street between 6th and 7th, S. E.	All day.	Monuments and cenotaphs.
	Adjacent to Christ Church; reached by Navy Yard cars.		
Congressional Library (*See Library of Congress.*)			
Corcoran Gallery of Art	New York avenue and 17th street.	See below.	Painting; statuary; bronzes and a great variety of objects of art.
	The Gallery is open every day (the Fourth of July and Christmas day excepted) from 9.30 a.m. to 4 p.m. from October 1st to May 1st and from 9 a.m. to 4 p.m. May 1st to October 1st. On other public holidays from 10 a.m. to 2 p.m., and on Sundays except in midsummer, from 1.30 to 5 p.m., when the admission is free. Mondays (open 12 to 4 p.m.), Wednesdays and Fridays, admittance 25 cents; other days free. Catalogues for sale.		
	Reached by Pennsylvania avenue cars to 17th street.		
Court of Claims	Pennsylvania avenue and 17th street.	9 a.m. to 2 p.m.	Offices.
Dead Letter Office	Second Floor, General Post Office.		Museum of postal curiosities and philately.
Education — Commissioner	8th and G. streets.	9 a.m. to 2 p.m.	Pedagogical library.
Engraving and Printing— Bureau of	Mall, 14th and B streets, S. W.	9 to 11.45 a.m. and 12.30 to 2.30 p.m.	Machinery and processes used in printing banknotes, bonds and postage stamps.
	Reached by Belt Line cars. Visitors allowed only in parties conducted by an attendant.		
Ethnology— Bureau of	1333 F street.	9 a.m. to 2 p.m.	Offices and library.
Executive Mansion (*See White House*)			
Fish Commission	Armory Building, 6th and B streets, S. W.	9 a.m. to 5 p.m.	Aquaria and fish-cultural apparatus.
Ford's Theatre	10th street between E and F.	Not open.	Building in which Lincoln was assassinated.
Fort Meyer	Arlington hills, west of the Potomac.	All day.	Cavalry drills.
	Reached by electric cars and stages from west end of Aqueduct bridge.		
Geological Survey	1330 F. street.	9 a.m. to 2 p.m.	Offices and library.
Georgetown College	Georgetown.	All day.	Library and laboratories.

NAME	LOCATION	HOURS	INTERESTING FEATURES
Halls of the Ancients	1312 to 1318 New York avenue.	9 a.m. to 10 p.m.	Reproductions of Ancient civilizations.
	An admission fee of 50 cents is charged; 25 cents to parties of ten or more.		
Howard University	University hill between 4½ and 6th streets.	All day.	Educational methods.
	Reached by Seventh street cars transferring to Brightwood line.		
Indian Affairs—Bureau of	7th, E and F street.	9 a.m. to 2 p.m.	Offices.
Interior—Department of	"Patent Office," 7th and F street.	9 a.m. to 2 p.m.	Patent office, museum and library.
Justice—Department of	K street, opposite McPherson square.	9 a.m. to 2 p.m.	Offices.
Labor—Department of	New York avenue and 15th street.	9 a.m. to 2 p.m.	Offices.
Library of Congress	East of the Capitol.	9 a.m. to 10 p.m.	Architecture and ornamentation; mural paintings; sculptures; mosaics; curiosities of early printing and illustration; reading-rooms.
	Reached by Pennsylvania avenue and F street lines of cars. The building is brilliantly illuminated in the evening, which is a favorable time in which to see the interior decorations.		
Library, Free Public	1326 New York avenue.	9 a.m. to 9 p.m.	Books for general circulation.
Lincoln Museum	516 10th street.	All day.	Relics related to Lincoln.
Marine Barracks	8th street, between G and I, S. E.	All day.	Drilling of Marine Corps.
Mount Vernon	Sixteen miles down the Potomac.	11 a.m. to 4 p.m.	Home and Tomb of Washington.
	Reached by hourly trains of the Washington, Alexandria and Mt. Vernon Electric Railway from 13½ street and Pennsylvania avenue and morning and afternoon by steamer "Charles Macalester from Seventh street wharf; by either line round trip, 50 cents; admission to grounds, 25 cents.		
National Museum	Mall, opposite 10th street.	9 a.m. to 4:30 p.m.	Zoological, ethnological and industrial collections.
Navy—Department of	State, War and Navy Building.	9 a.m. to 2 p.m.	Models of war ships; trophies.
Navy Yard	Foot of 8th street, S. E.	All day.	Manufacture of naval cannon; trophies; museum of relics.
Oak Hill Cemetery	Rock Creek, near P. street	All day.	Monuments of notable men.
	Reached by Metropolitan (F street) cars to Georgetown.		
Observatory, Naval	North of Georgetown	7 to 9 Thursday evenings only. Cards of admission required.	Astronomical apparatus and observations through the telescope.
	Reached by F street and Rockville electric lines from Georgetown.		
Patent Office	7th and F streets,	9 a.m. to 2 p.m.	Museum of models.
Pension Office	Judiciary square.	9 a.m. to 2 p.m.	Central hall and columns.
	Reached by F street and G street lines of cars.		
Post Office, General and City	Pennsylvania avenue, 11th and 12th streets,	Offices open 9 a.m. to 2 p.m.	See "Dead Letter Office."
	Money-order division open from 9 a.m. to 5 p.m. Registry division open from 8.30 a.m. to 6 p.m. for delivery of registered matter. For the receipt of matter for registration the division is always open. General-delivery window never closed. Stamps can be purchased at any time day or night. Money-order and registered-letter business transacted at all of the branch post-offices in the city. Reached by Pennsylvania avenue, Ninth street and Eleventh street lines of cars.		

NAME	LOCATION	HOURS	INTERESTING FEATURES
Printing Office, Government	North Capitol and H streets.	Visitors in parties conducted through the building at 10 a.m. and 2 p.m.	Machinery and methods of printing and book making.
	Reached by H street cars from Fifteenth and G street.		
Rock Creek Church	Rock Creek Road, northeast of Soldier's Home.	All day.	Fine monuments in cemetery.
	Reached by Seventh street and Brightwood lines of cars.		
Smithsonian Institution	Mall, opposite 10th street.	9 a.m. to 4.30 p.m.	Museum of birds, marine animals, and American archæology.
	Reached by Seventh street line of cars.		
St. John's Episcopal Church	H and 16th street.	Sundays.	
Soldier's Home	Near 7th street extended.	All day including holidays.	Fine grounds, with wide view; monuments and relics.
	Reached by Seventh street and Brightwood cars.		
State—Department of	State, War and Navy Building.	9 a m. to 2 p.m.	Library and historical relics.
Treasury, The U. S,	Pennsylvania avenue and 15th street.	9 a.m. to 2 p.m.	Making, distribution, and care of government treasure.
	Visitors are shown through the building from 10 to 12 a.m., in parties of twelve by attendants who explain everything shown; all visitors assemble at the door of the Treasurer's office, in the northeast corner of the main floor and register their names.		
War—Department of	State, War and Navy Building.	9 a.m. to 2 p.m.	Captured cannon and other trophies.
Washington Monument	Mall, west of 14th street.	9.30 a.m. to 4.30 p.m.	View from summit.
	Reached by Belt Line cars from the Capitol, or by transfer (2 cents extra), from Pennsylvania avenue cars. The elevator runs (free) to the top of the monument every half hour from 9.30 a.m. to 4.30 p.m.; but no one will be taken up in the last trip (4.30), if 30 persons (the capacity of the elevator), are already there.		
WeatherBureau	24th and M streets,	9 a.m. to 2 p.m.	Offices.
White House	Executive Grounds.	East Room open daily, 10 a.m. to 2 p.m.	Home of the Presidents.
	No general public receptions are held by the President, except on New Year's day, but visitors having business with the President will be admitted from 12 to 1 o'clock daily, excepting on Cabinet days, so far as public business will permit.		
Young Men's Christian Association	1732 G street.		
Zoological Park, National	Adam's Mill Road, N. W.	All day.	Living animals.
	Reached by Seventh or Fourteenth street cars and transfer to U street line, thence to Chevy Chase cars, or by Chevy Chase cars direct from the Treasury.		

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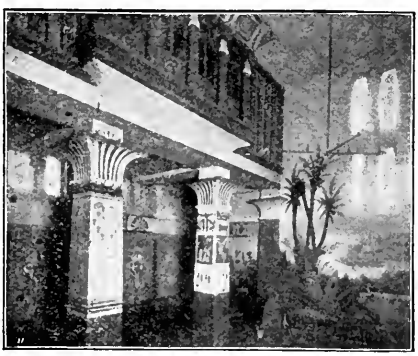

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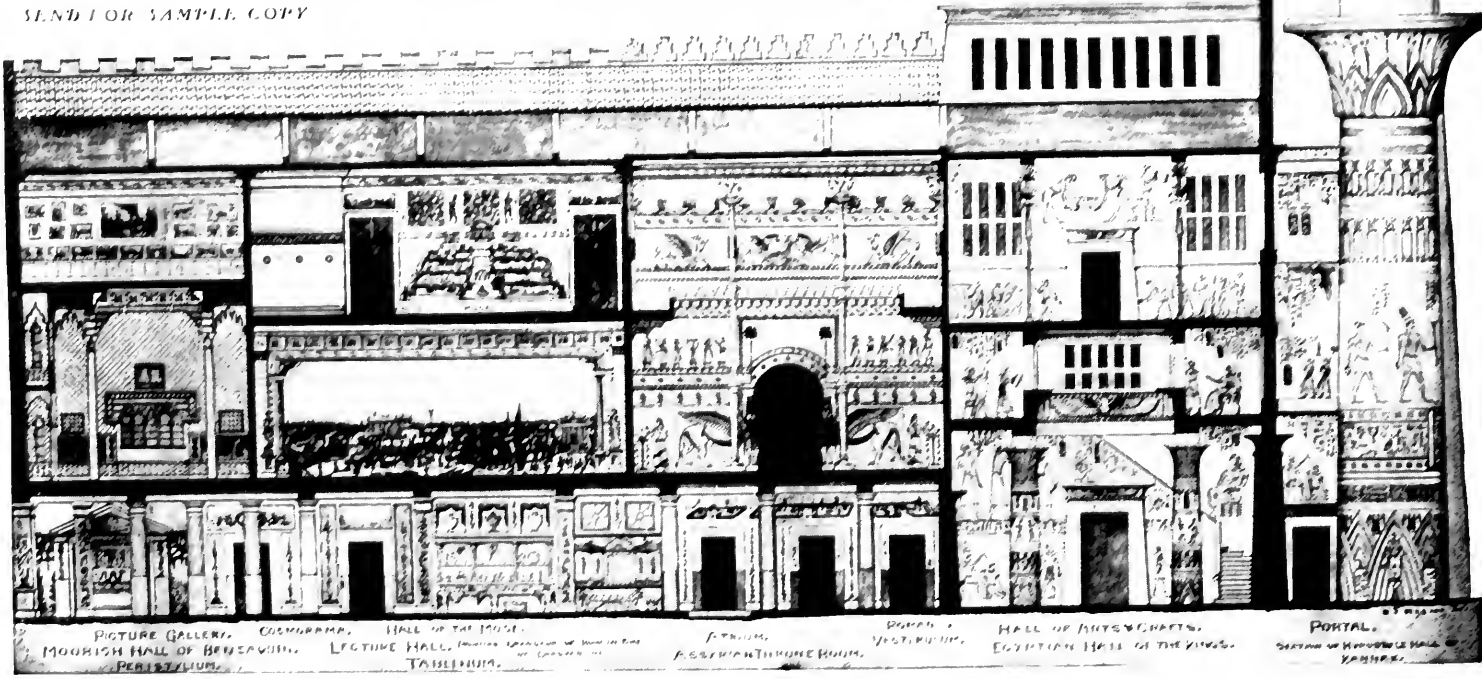

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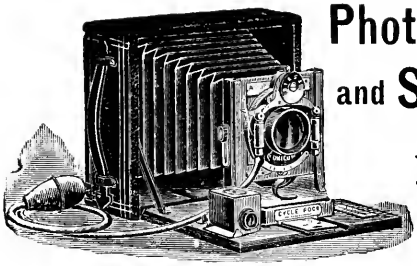

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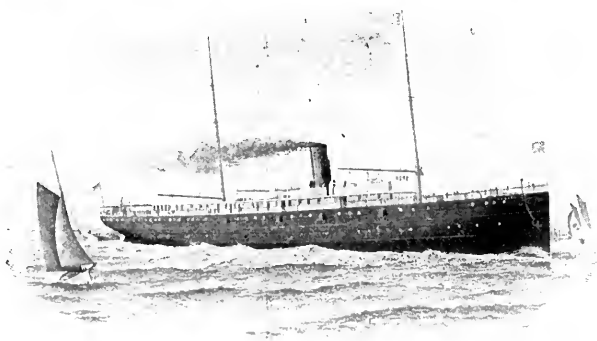

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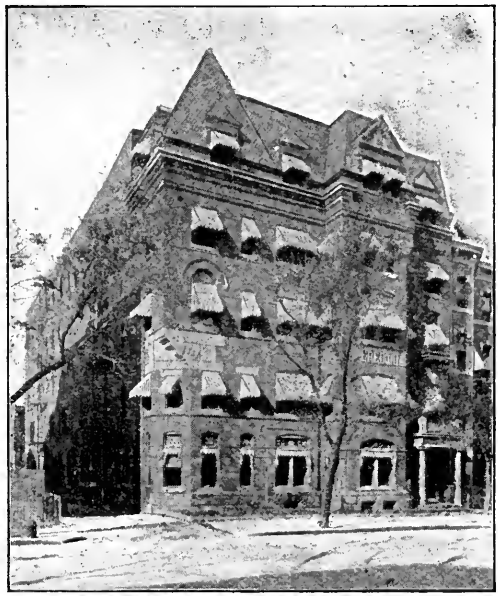

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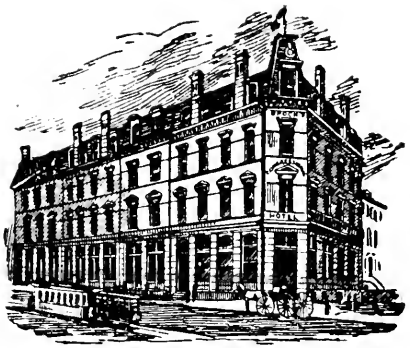

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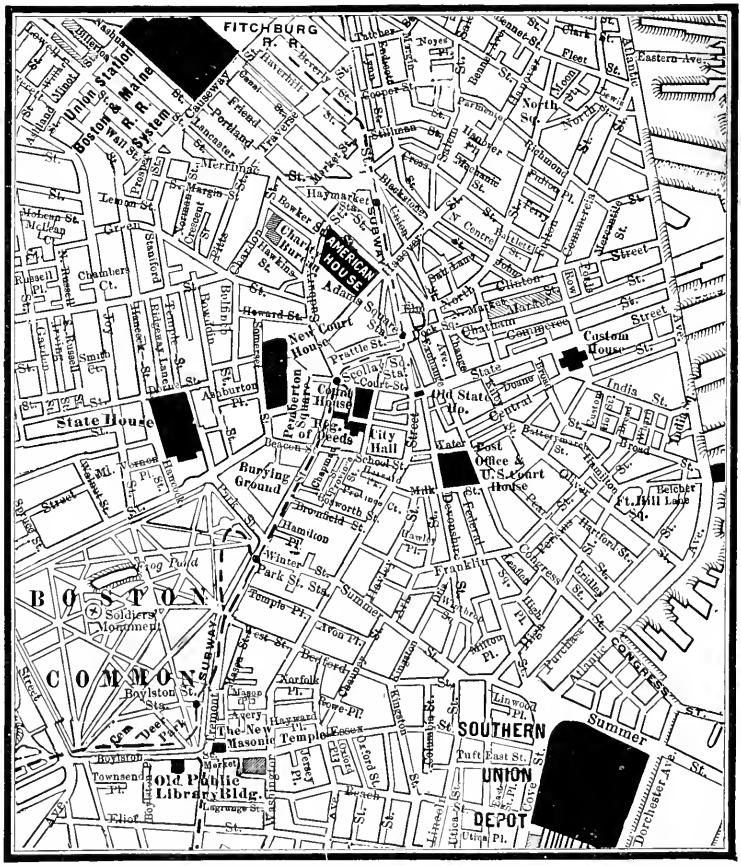
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Haymarket Sq.
Haymarket Sta.
Blackstone St.
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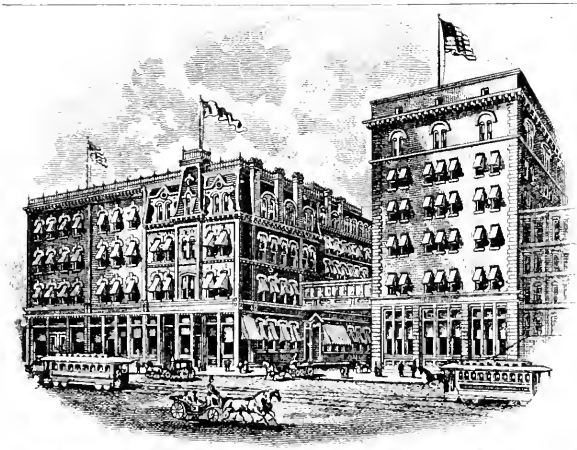

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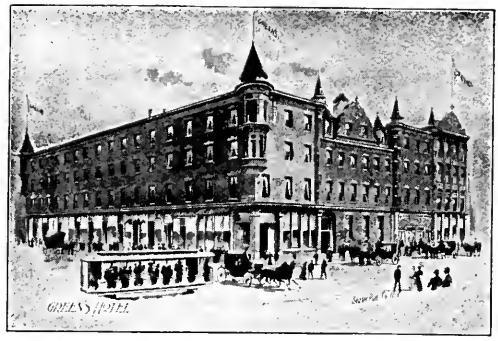

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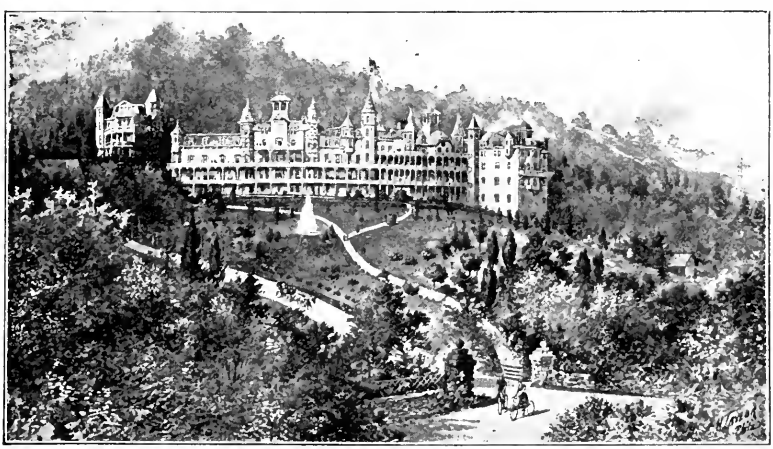

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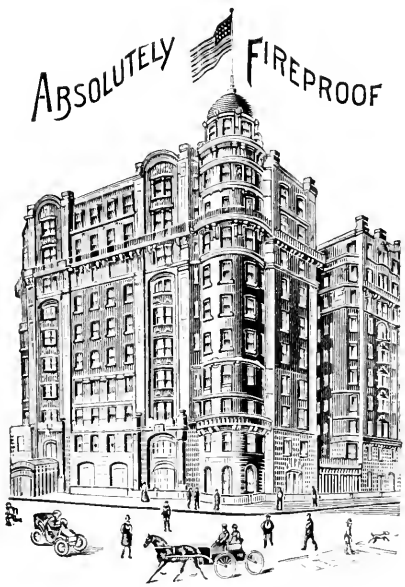

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The Knickerbocker Co., Jackson, Mich., and St. Louis, Mo.
Seneca Glass Co., Morgantown, W. Va.
The Mitchell-Parks Mfg. Co., St. Louis, Mo.
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Miller-Hubbard Mfg. Co., Sturgis, Mich.
Mobile Spring Bed Co., Mobile, Ala.
Morgantown Foundry & Machine Co., Morgantown, W. Va.
Muncie Gas Engine & Supply Co., Muncie, Ind.
Peyton Chemical Works, San Francisco, Cal.
Parke, Davis & Co., Detroit, Mich.
Robert Portner Brewing Co., Alexandria, Va.
The Piso Company, Warren, Pa.
Rochester Optical & Camera Co., Rochester, N.Y.
Schwarz, Schiffer & Co., New York City.
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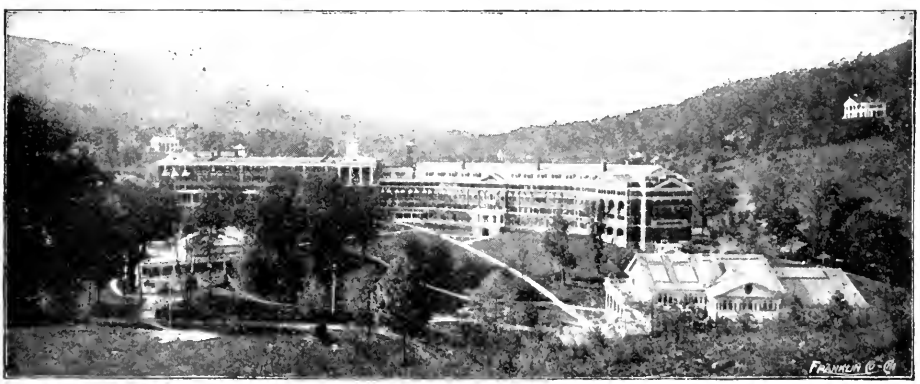

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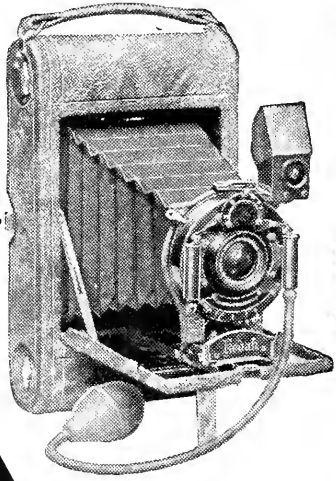

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